

REFLECTING TODAY'S CINEMA

continental

film review

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INSIDE: APOLLINAIRE — JANE BIRKIN — MARQUISE D'O — DEVIL'S PEOPLE

CONTINENTAL

FILM REVIEW

VOL. 23 NO. 3

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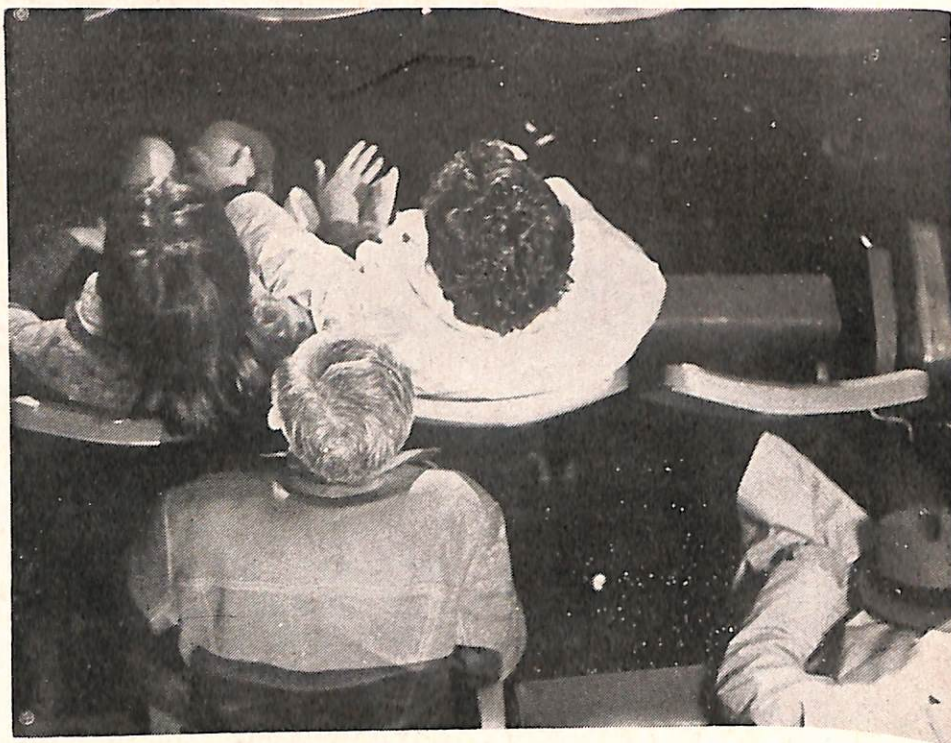
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IN THIS ISSUE



Above: Certain ritual aspects of the cinema make filmgoing a traditional experience. From *Hot Lips* (Variety).

Below: *JAWS* 1778. "Brook Watson and the Shark." This painting by John Singleton Copley (1738-1815) caused a sensation at the 1778 Royal Academy exhibition. Brook Watson, an orphaned English boy, went to live with a relative in Boston. Later, while on a trip to the West Indies, he fell into the sea in Havana harbour and lost a leg to a shark. The painter has projected the same dramatic sensationalism that the film, *Jaws*, makes, 200 years later.

Another film much influenced by 18th century painting is Stanley Kubrick's *Barry Lyndon*, many of the images of which might be works by Copley (in his military style), Gainsborough, Wright (for the candle-lit interiors), Zoffany and Arthur Devis. The earlier Hogarth's 'The Gaming House' (from 'The Rake's Progress') and the later Rowlandson's caricatures of young 18-19th century bucks at the gaming tables come to life in *Barry Lyndon*. See page 26 'The Cinema in the History of Art.'



Right: Charlotte Rampling (see page 14) — a pencil sketch for an oil portrait by Gordon Reid.

IT MAY WELL be that 1976 will see the accepted triumph of the "calling a spade a spade" brigade.

If this means anything at all it should mean that we are becoming less concerned with the taboos of so-called good taste and more concerned with facing a fact and not being cushioned from the less agreeable elements of our society.

But this, we must always remember, cuts both ways. While one barricade is struck down we must be sure that another, even more rigid, is not erected in its place.

This is often the difference between a creative artist and committed political opinion.

The artist may often go too far for our liking in revealing injustices and hypocrisies in our society be they political or moral. Committed opinion may also go too far for our liking but in a democracy it is permitted. The artist, however, is not so permitted — not entirely, even though he is revealing deficiencies rather than trying to establish any basically new society.

The artist often does go too far but he must be allowed to do so (see letter page 27).

For those who are so keenly set on good taste — they should be reassured — it will be a matter of time before the artist's work is seen to be the new horizon of good taste. Permissive, in the future, will simply mean that all ideas are permitted — then assessed.

Suppression too often makes a lousy idea seem important.

And in any case, maybe things are much the same as they ever were. The artist has to become the community in the expression of his/its protest. There is absolutely no difference between the 17th century 'Abbeys of Misrule' (trade organisations that put on more-or-less impromptu satirical shows and processions) and the Abergavenny community production of the "Border show" that raised problems of Welsh nationalism, or, indeed, Kevin Brownlow's film *Winstanley* (essentially a plea for land reform).



THE INDEPENDENT CINEMA is gaining ground and one of the most remarkable film distributing groups The Other Cinema — a non-profit-making company dedicated to showing good films that might, for one reason or another, not reach the public.

The company is now establishing its own cinema in Charlotte Street (on the site of the old Scala theatre) with the aid of public donations and filmgoers who have enjoyed their programmes at the

Collegiate Cinema should write for a leaflet to The Other Cinema 12/13 Little Newport St. London W.C.2. Time, apparently, is of the essence.

1976 will see the revival of a number of cinemas that have stood empty for too long.

We would like to hear from independent cinemas in the provinces who are providing enlightened 1976 programming.



It's good to see the delectable Barbara Steele again — seen above in a tense moment from the Canadian film, *Shivers* (see page 7). Barbara became the queen of Italian horror movies a few years back and was the subject of many an erudite article by French and Italian film critics.



Right: A tense moment from 'Hostages of Lust', a new Greek film, see page 16.

CATHERINE AND MEN

CATHERINE is an attractive young English girl just arrived in Paris to take a French cooking course which her mother hopes will be useful in their rather crummy restaurant.

Catherine has an address of a magazine where a journalist has promised to let her stay with him. He's not there of course but his friend Jean-Pierre invites her to a party, where, tired, she takes to a comfortable bed.

The host, when he finds her, is delighted, until he realises that with Catherine, sleeping with someone, means sleeping.

Catherine's problem from then on is where to spend the nights. Beds are offered in plenty but every night it's the same patient explaining that to sleep with someone means precisely that and no more.

But finally a friend puts her into an empty flat. She spends the night alone but in the morning the owner, François, arrives and with him, sleep no longer has a restrictive interpretation.

She decides that the happy-go-lucky François has to get on and become famous.

She forms a company and, to raise capital, visits several wealthy men who are attracted by her. Monday is for the Marquis who paints her in the nude; Tuesday is for Thomas a young millionaire who teaches her love-making; Wednesday is for Guillaume for whom she adopts an English provincial accent which he adores — and so the week goes on.

But François isn't a bit grateful and marries someone else. But on his return from his honeymoon he visits Catherine and Co. and begs to be allowed to be the shareholder operating on Saturdays

CHRISTINE AND A MAN

The Pink Telephone is the story of a French business man and a call-girl.

Benoit is rather old fashioned — she, Christine, is very much of today operating by telephone.

Benoit is in financial trouble and is selling his business through an American company. To smooth the take-over they give him a girl, Christine who has been paid to seduce him.

Benoit knows nothing of this arrangement and falls in love. Then Christine sees to it that Benoit leaves his old-fashioned world and leaps into the seventies. It shakes the very foundations of his professional and private life.

Below: Pierre Mondy and Mireille Darc in Edouard Molinaro's *'Le Téléphone Rose'*.



SEX RALLY

CAR RALLYS are very popular and keen club members after seeing Columbus's new film *Sex Rally* (Target) might get some unorthodox ideas.

This new French film begins with a group of some fifty rally enthusiasts gathered together at a country inn under the guidance of their President Gabriel La-

chaume.

She explains the rules and hands out the directions and it soon becomes obvious that this is no ordinary rally with the conventional directions and puzzles to solve.

The members are directed to several people and places on the route and they have to make it with all concerned each receiving a proof of conquest.

The couple with the greatest number

of credits are, of course, the exhausted winners.

The camera selects a number of rallyists for special attention such as Maryse and her husband, Etienne André and his wife and Sylvie Patrick and Martine.

In a way it's an extension of the old French village comedies with things going on at the baker's or the greengrocer's — but the villagers certainly seem to have swung into the 1970's.



Above: Jane Birkin as Catherine in Michel Boisrond's *Catherine et Cie* (Catherine and Company).

the rally of a life- time



a new french comedy from Target



Right: From Jack Angel's new film 'Filles Insatiables' starring Bo Holger, Anne Sand, Ellen Earl and Martine Grimaud.

FILLES INSA TIABLES

Anne desires only one man, her husband, Paul.

Françoise desires only one man, her lover, Paul.

Anne and Françoise are close friends until... Anne plans a curious intrigue to catch Françoise who falls in love, once and for all, with the charming Geneviève.

What a strange woman Anne is, capable of the most devious tricks to keep her first and only love intact.

Les Filles Insatiables shows how vice can be used to serve virtue.

JEANNE MOREAU DIRECTOR

JEANNE MOREAU is well on the way to completing her first film as a director — it's called *Lumière*.

"I've always wanted to express myself in a different way. For an actor there is always the sense of frustration being responsible only for a small part of the



production. Now I'm totally responsible. Some have told me I'm beginning a dangerous adventure, but danger amuses me."

Four actresses, of different ages are at the centre of the film. It's the daily round of these women, Caroline Cartier, Francine Racette, Lucia Bose and Jeanne Moreau herself — she is the narrator.

"I had to write the scenario eight times before changing the style from a novel into the material for a film.

"I'm not a feminist in the militant or aggressive sense — I think there are other ways of achieving a harmony with others."

When asked about the technical side of directing Jeanne Moreau admits: "I had a couple of days of anguish before I started shooting but once on the set everything calmed down.

"But then I am surrounded by friends.



To work together is a wonderful experience. An experience that we prolong after the day's rushes and into the weekends. Thanks to these friends I feel at home as a director."

After making a film in the US with Elia Kazan and playing in Wedekind's *Lulu* in Paris' Jeanne Moreau intends to direct her second film this year.

legrand musical

AFTER HAVING WRITTEN the music for Jean-Paul Rappeneau's *Sauvage*; the score for an American film dealing with the life of Clark Gable and Carole Lombard; Richard Lester's *Robin Hood* with Sean Connery and Audrey Hepburn, Michel Legrand is going to make his directorial debut with the adaptation of Patrick Cauvin's best selling novel, *Blind Love*, the story of a young blind girl whose love affair with an ordinary teacher comes to a dramatic end. Legrand's film will naturally be a musical play but it will not be all sung as in *Les parapluies de Cherbourg*. It will be an attempt to translate musical emotion into a new language. The film will be made in France this Spring with English and French versions. The players will be American.

Bertrand Tavernier's two films, *L'horloger de Saint Paul* and *Que la fête commence* have established him as one of France's best directors and he has just begun his third film. *The Judge and the Assassin*.

Philippe Noiret plays a provincial magistrate, intelligent and ambitious, who has to prove the guilt of a dangerous criminal — onetime sergeant in the French Army who is roaming the country attacking, usually, farmers and their families.

"I've chosen the Ardeche as a location", said Bertrand Tavernier, "in the real farms where they still smoke their pig whole in a real chimney."

The country people play an important role in the film. It takes place at the end of the last century.

Robert Enrico, who is having a big success in Paris currently with *The old rifle*, has two exciting projects. A political-thriller of suspense situated in South America. (Pierre Kast has been working on the scenario of this film called *Longs manteaux* and Anthony Quinn could be one of the players).

The second project is the adaptation of Dino Buzzati's *The stone image*, the story of a scientist who dies before quite achieving the construction of a man-robot.

SHIVERS

SHIVERS IS a new Canadian thriller written and directed by David Cronenberg.

Starliner Tower is a luxury, high-rise apartment complex situated on an island. The only access to the island is a bridge connecting it with the city. The residents enjoy country living while maintaining all the comfort and services of the city.

The complex boasts its own shops and recreation facilities; it even maintains its own private medical clinic. Life is good on Starliner Island. The residents are wealthy and secure in their opulent isolation... until something goes wrong.

A strange disease which begins to pass from resident to resident, puzzles Dr. Roger St. Luc, head of the Starliner medical clinic. There appears to be no connection between those who have contracted the disease until he links it with the bizarre suicide/murder of a former medical professor and his young, beautiful mistress.

The disease now dangerously virulent, has affected many of the residents. The symptoms are frightening, inducing the victims to commit acts of uncontrollable violence accompanied by unusual sexual behaviour.

As more and more residents become infected, Dr. St. Luc races to discover the cause of the disease and tries to stop its spread.

It's a thrilling mystery filled with terror and suspense from its eerie beginning to the shocking conclusion. It's been aptly called a high-rise nightmare. A Target release.

Right and below: Three scenes from the new Canadian film from the Edinburgh Festival, 'Shivers' (Target).



books and films

Right and Bottom picture: Udo Kier as René and Corinne Cléry as 'O' in Just Jaeckin's "L'Histoire D'O". The novel has just been republished in Corgi paperback with a new cover — a still from the film. The film is a big success in Paris although it had mixed reviews.



A BLOW BY blow account of how the film was made is how the publishers describe Carl Gottlieb's *The Jaws Log* and certainly it was no picnic (Tandem 50p).

Inside Out has had a great reception as a film starring Telly Savalas and Judd Bernard's novel (Tandem 45p) is just as breath-taking. It's about a war-time group of buddies who try and get their hands on a hidden cache of gold bullion hidden in East Germany by an ex-Nazi war criminal, now held in an Allied military prison.

Great reading.

Dustin Hoffman's performance in the title role of *Lenny* has been given stand-out crits and the book, *Lenny*, by Valerie Smith (Tandem 50p), is the real story of Lenny Bruce, the original, brilliant comic whose career was both a triumph and a tragedy.

Don't miss Eric Lax's new book (Elm Tree £3.75 — from 28th Jan.) *Woody Allen and his Comedy* — a fascinating study of both comedy and an extraordinary

funny and original comedian.

Watch out for the Coronet Paperback release next month of Cornelius Ryan's best seller *A Bridge too Far* (£1.25) that Richard Attenborough is bringing to the screen.

Additions to the "Film Classics Library" (LSP Books): *The General*, *Ninotchka*, *Stagecoach* and *Dr. Jekyll and Mr. Hyde* with Frederic March. *The General* has 2,100 frame blow-ups, the others have frame blows-ups plus dialogue. (£2.75).





Above: a film still that visually embraces the very source elements of the western film, a genre that is fully covered in Allen Eyles' "The Western" (Tantivy Press £3.75) a who's who and what's what of this ever-popular type of production. Increasing study is being given to the western, in particular the early artists who have perpetuated for all time the real look of the old west. The work of F. Remington, an authentic artist of the times, is available in a Dover series book (Con-

stable £2.24).

Maurice Druon's novel "Film of Memory" is being filmed by Vincente Minnelli in Italy.

Rome and Venice will provide magnificent backgrounds to this story of an ageing, impoverished countess (Ingrid Bergman) who relives thirty years of high living (1914-1946) through Liza Minnelli who plays a chambermaid in a sleazy Rome hotel.

Latest on the memoir bandwagon is Curd Jurgens who follows German actresses Hildegard Neff (Horse's Mouth) and Lilli Palmer (Fat Lilli — a good Kid) in the field. Jurgens has been keeping notebooks since 1933 — they now total 30.

Joseph Losey's *The Romantic Englishwoman* had a mixed reception but none could deny the sensitive direction and the narrative. Thomas Wiseman's novel is now available in Panther 60p.

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BELMONDO AS CYRANO?

Philippe de Broca has asked Belmondo to play Cyrano de Bergerac, a role which won Jose Ferrer an Oscar. Belmondo has, at this moment, not yet signed the contract but he is tempted. In fact Philippe de Broca has been working on the scenario for some months and it has been inspired by the biography of Cyrano rather than the play by Rostand. The producer is sure the film will re-popularize the romantic 'cape and sword' genre. But the story is dominated by Cyrano, poet, scientist, swashbuckler, pacifist, visionary, anarchist, atheist, lover of cathedrals, eccentric who is, perhaps, in line for assassination.

This new version, incidentally, will not be afflicted by the famous nose.

Father's Day marks the reappearance of Yves Allégret in French studios. It's the story of the relationship between father and son. The father is a truck driver. His wife leaves him. The boy is left in the charge of his grandmother. Bertrand Freson plays the 'routier' and a new, young, rising star that Allégret discovered in one of his TV programmes, Yves Coudray, also has a major role.

Claude Faraldo is both director of and actor in *Les Fleurs du miel* in which he will have for partners, Brigitte Fossey and Gilles Segal. The story is about a delivery man who, by chance, becomes involved in the lives of a film critic and his wife: two typical middle-class people activated by good intentions and wanting to understand the evolution of morality.

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Right: Pier Paolo Pasolini directing the actors in his last film, "Salo o le 120 giornate di Sodoma". Inspired by the work of De Sade it takes place during the so-called Salo republic on the shores of Lake Como at Salo.

PASOLINI

and the implications of censorship

At nine o'clock in the evening of the 11th November last four men met in the cinema of the Rome-based Ministry of 'Turismo e Spettacolo' to see whether the Italian people should see Pasolini's last film "Salo, o le 120 giornate di Sodoma". The decision was unanimous and was declared in one sentence: 'Notwithstanding the tragic theme, the film presents such a variety of sexual perversions as to render it obscene.'

That one sentence sparked off an outcry against censorship, already a highly emotive subject in the field of Italian cinema, with the result that Pasolini has tended to be seen as something of a political martyr.

The distinguished political weekly, "L'Europeo", ran a nine-page enquiry in which several directors were approached for their opinions. Elio Petri spoke of the humiliating experience of an author trying to defend his work in the basement of the ministry before some kind of holy inquisition. Petri, Rossi, Loy, Pirro were in complete accord: 'Abolish censorship.' De Biase, the director general of 'Spettacolo' agreed: 'Abolish it.'

In the last five years the Italian censorship commission has banned completely only three Italian films ("Il rapporto, "Quattro volte quella notte" and "Justine") and nineteen foreign films of which ten were Scandinavian porno films.

One recalls that Pasolini's "Accattone" had eight years of censorship trouble but now is shown on television which as every Italian knows is aimed at an audience of fourteen-year olds.

As Paolo Ojetti says: "It is certainly Pasolini's posthumous merit of having thinned out the smoke of this battle which was fast losing its direction."

There was no doubt that Pasolini had reached a particular stage of disillusion from his introduction to his "Trilogia della vita (Trilogy of Life)" which comprised the scripts of the *Decameron*, *Canterbury Tales* and *Il fiore delle mille e una notte*. It seemed he no longer believed in gay sex as the culminating point of a happy body — society was degraded in a false permissiveness. "I have adapted myself to degradation, I have forgotten how it was before. I have become the present. I have re-adapted my pledge to a better legibility." As Ojetti says, "Pasolini knew that in making *Salo* he had made the first film of an improbable trilogy of death."

De Sade's *120 giornate di Sodoma* was only the mechanism, *Salo* the pretext.

THE FILM tells the story of a court of power which abandons itself to every sort of orgy presided over by the S.S. "Never has there been such a centre of power as at Salo" said Pasolini. "What best characterizes power, every kind of power, is its natural capacity to change the substance of things. In this, the Nazi-fascist



repression was masterly."

On Lake Como four corners of power (an Excellency, a Duke, a Bishop and a President) forcibly constrain eight young girls and eight boys and subject them to libidinous acts of extreme frenzy and violence but all subject to certain rules directed by three narrators — two of them recording and assisting while the third, a spectator commits suicide and perhaps represents for Pasolini, the residue of good faith that remains in any of us. God or love are not to be found in this villa of horrors.

The film draws no veils over the most repulsive sexual and coprophagous acts but the point of it all is that 'it is not because one turns one's eyes away from filth that purity exists'.

It is the first act of a research into the System — a System with its violence injustices and corruption which Pasolini had been attacking in newspapers over the decades.

"What is the tragedy?" he asks in one such article. "The tragedy is that we are no longer human beings, we are strange machines who knock against one another. And we, the intellectuals, take up last year's train-timetable, or one ten years old, and then think it strange that two certain trains do not pass by".

We are in a violent age and we must

look at it and examine it not turn our eyes away from it.

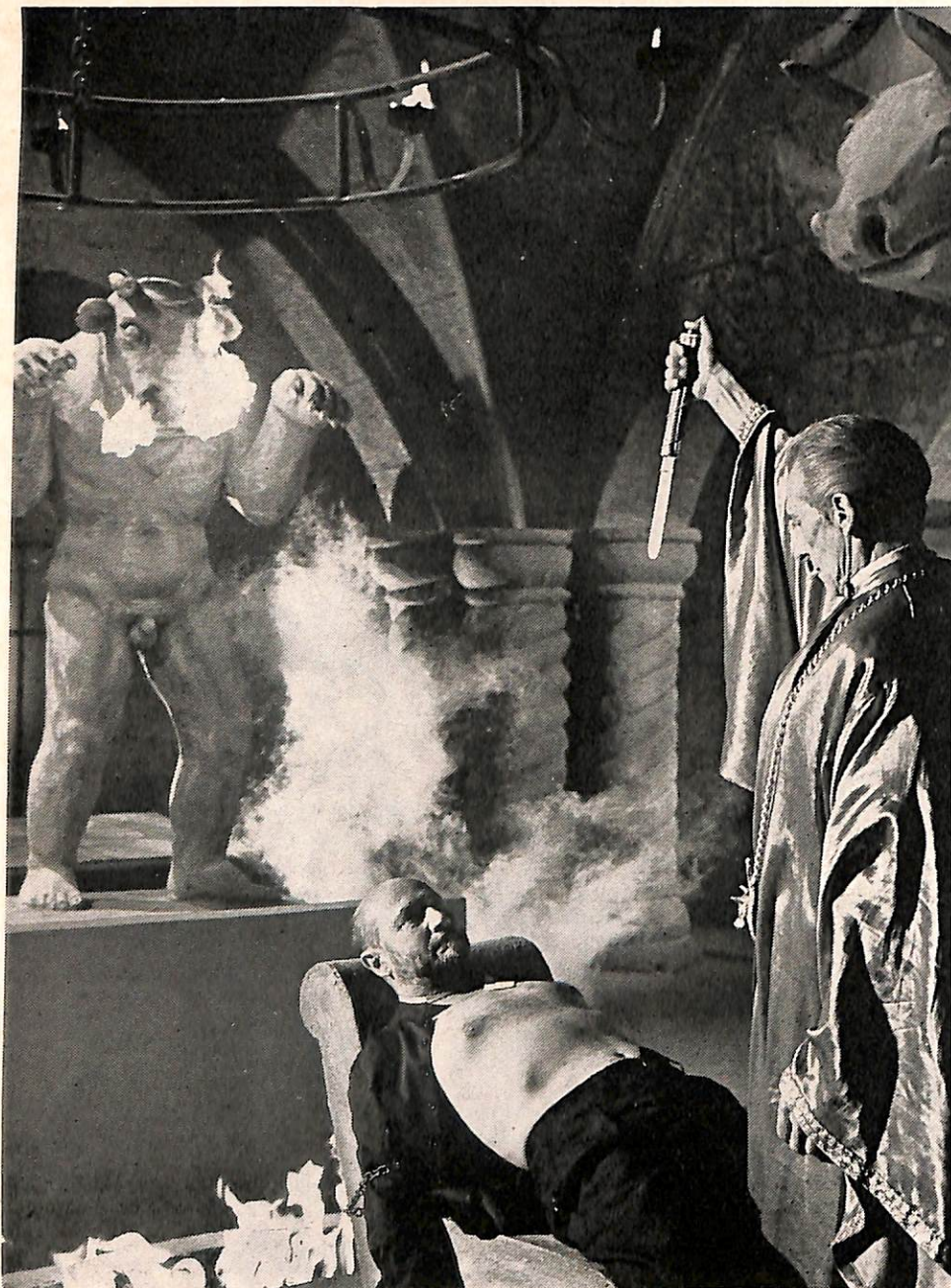
NEW ITALIAN PRODUCTIONS

Valerio Zurlini is working on *Il deserto dei Tartari* based on Buzzati's novel and which will be shot on location in Iran and in the Cinecittà studios.

Vittorio Salerno one of Enrico Maria Salerno's elder sons, makes his directorial debut with *Fango Bollente* which stars Joe Dallesandro and Martine Borchard and Enrico Maria Salerno himself will lend a helping hand.

Christian De Sica and Luigi Proietti play two crooks in Pupi Avati's new film, *Bordella* a kind of burlesque-paradox taking place in a 'women's remand home' in which the women are replaced by vigorous young men and are visited by women.

Aldo Scavarda has begun the editing at the Istituto Luce of his first film as a director, *La Linea del Fiume*. The story concerns an event during the last war when the Germans began a rigorous search in the Rome Ghetto arresting and sending more than one thousand people to concentration camps. The film tells the story of Giacomo, a teenage boy who miraculously escapes and finally finds his way to his father in London.



Left: Peter Cushing and Donald Pleasence in a dramatic scene from "The Devil's People."

A small isolated village in a Balkan country is the setting for horrifying ritual murders, starting with a series of disappearances of young tourists and strange nocturnal happenings.

Father Roche (Donald Pleasence) a Catholic priest from New York, living in the village, fears that these disappearances are connected with witchcraft — the worship of an ancient God involved with human sacrifice.

His plea for action by the local police sergeant, Vedris, is treated with amused contempt, but something sinister is going on in the village and Father Roche appeals for help to his former pupil, Milo, now a New York private detective.

Meanwhile three young Americans, Tom, Ian, and Beth, on an archaeological trip, arrive at his home. They have come to find out about the Minotaur. The priest recalls the carved replica in the nearby Castle, and remembers that two other couples who have disappeared, were on the same quest. He begs the young people not to go to what he calls "the devil's territory", but despite his warning they decide to camp near to the Castle.

Leaving Beth to go and shop in the village, Tom and Ian decide on a spot of investigation. Standing on a wall, Ian dislodges a stone on which is engraved the figure of the minotaur — the symbol of human sacrifice.

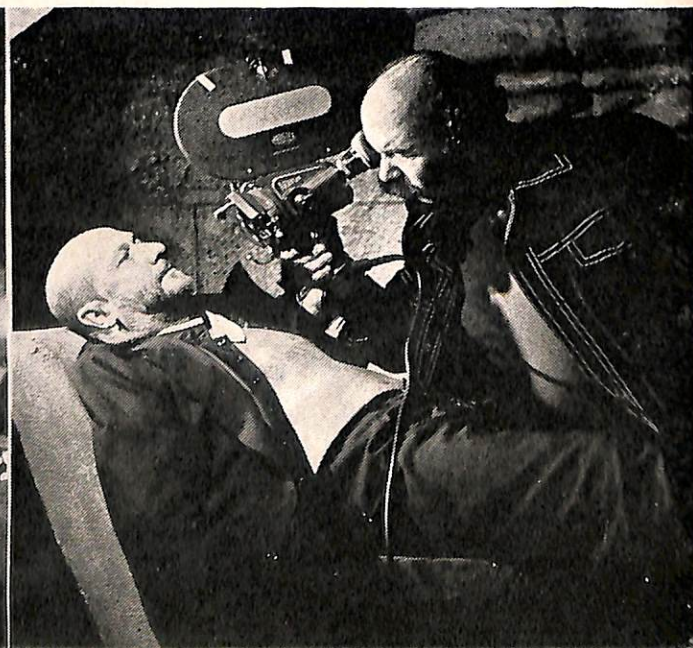
The stone has revealed the entrance to a tomb and cautiously going in the young men are horrified to find two dead bodies on an altar.

In the village Beth is given a hand with her parcels by the chauffeur of Baron Corofax. Returning to the camp site the girl is alarmed to find it deserted and declining the offer of a lift to the village from the Baron she decides to walk there — only to be terrified by a group of masked figures who emerge from the woods.

Alarmed at these new disappearances Father Roche asks his friend Milo to come from New York and investigate the matter.

Milo arrives and is inclined to dismiss the priest's theory of witchcraft but he is soon involved in a series of horrifying events which end in a dramatic mass exorcism.

Below right: director Costas Carayiannis directing Donald Pleasence in a scene for "The Devil's People." Left: From the film.

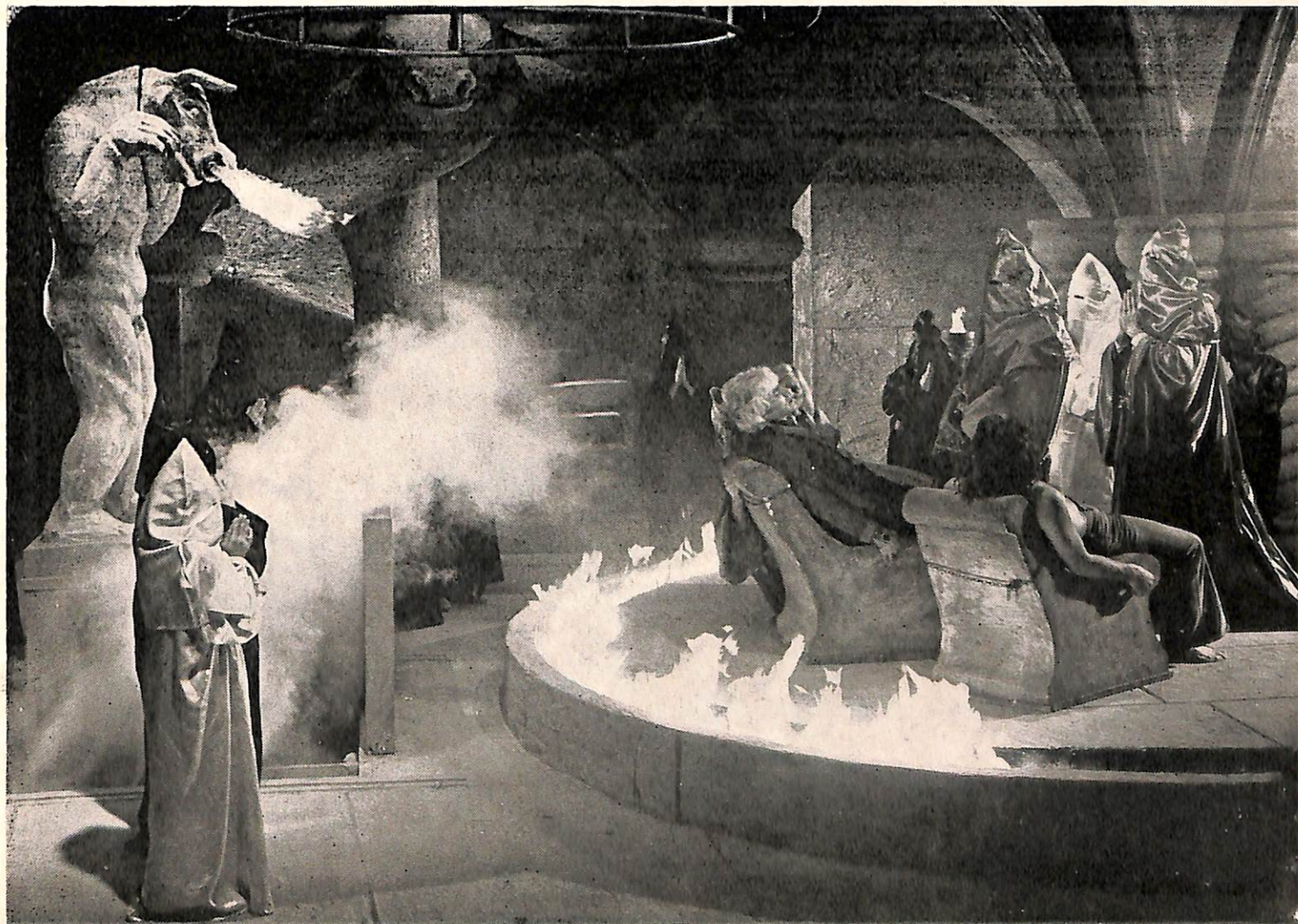


a poseidon
production

THE DEVIL'S PEOPLE

Right: From "The Devil's
People."

Below: Ritual scene in the
hall of the Minotaur from
"The Devil's People," a
major production from Posei-
don Films.



Charlotte Rampling

in quest
of herself



Above left: Charlotte Rampling in Liliana Cavani's 'The Night Porter' and right, with Robert Mitchum in the new American release, 'Farewell my Lovely'.

ELLE EST BELLE. D'une beauté trouble et fascinant, wrote a Frenchman of Charlotte Rampling, and that 'troubled beauty' so perfectly describes the expression that colours the intelligent face of this young actress who, in the past few years has risen to the top of the international film tree.

With such complex and varied roles as in *Tis pity she's a whore*, *The Damned*, *Night Porter*, *Zardoz*, *Caravan to Vaccares*, *The Flesh of the Orchid*, and now released *Farewell my Lovely* Charlotte Rampling has proved herself to be a director's actress, intelligent enough to know how to combine her own ideas with those of the man (or woman) behind the

camera.

Born in 1946 at Cambridge into a military family — her father is a colonel — Charlotte soon knew that she wanted to become an actress.

At twelve she and her sister presented English and French songs in several of the nearby villages and many years later she set off for Spain with a group of Canadian musicians.

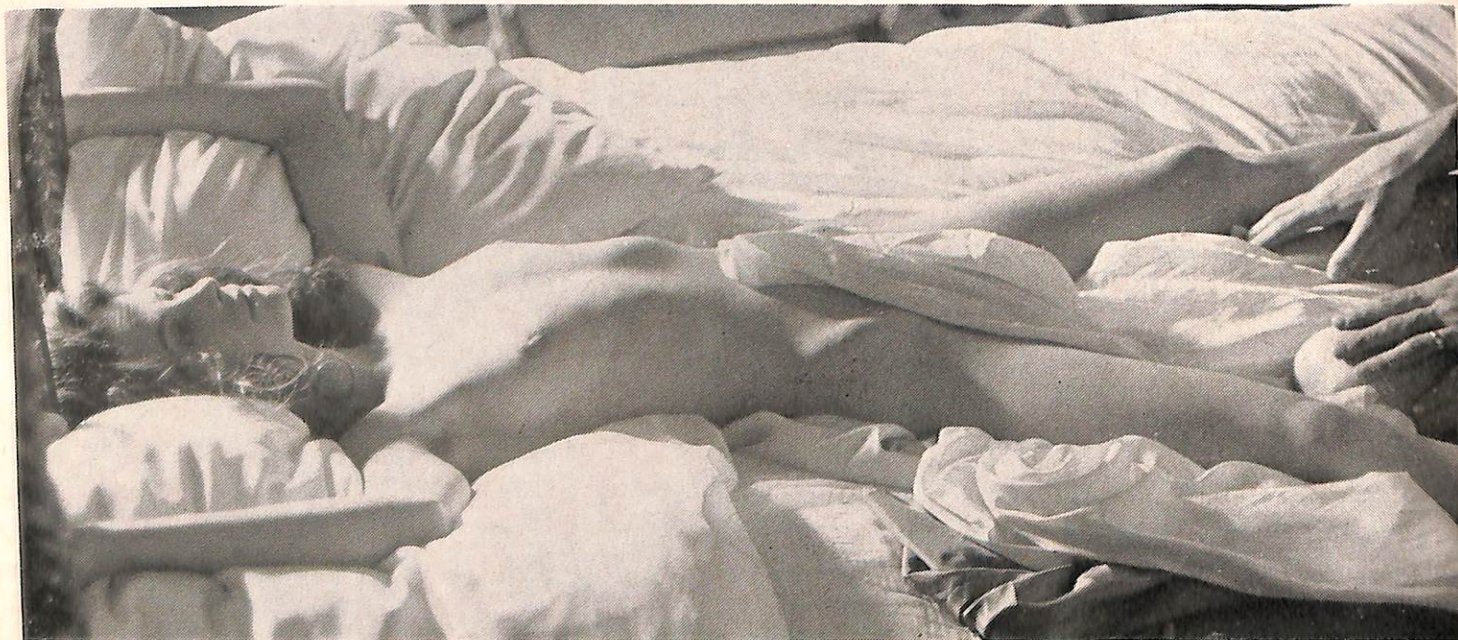
Returning to London she became a model and cover-girl and at the same time made her first film appearance — a tiny role but in a good film, Dick Lester's *The Knack*. It was 1963.

But it was a period of uncertainty — somehow she had to find herself and

such is the mercurial spirit of this young actress that she decided to give up everything and go. She sold her house, her car and left for Iran, Pakistan and Afghanistan. It was a quest for self-knowledge as much as anything and when she returned to England she spent several months in a Tibetan monastery.

There was a period when it seemed that her career had little future and then, suddenly, after Patroni-Griffi's *Tis pity she's a whore*, she became, in months, one of the most sought-after actresses in Europe and undoubtedly some of her best films have been made in Italy and France.

Below: Charlotte Rampling in Patroni-Griffi's Italian film, based on John Ford's 17th century play, 'Tis pity she's a whore'.



ACTRESSES in new roles

Claude Jade is the heroine of a Japanese film directed by Kei Kumai, one-time assistant with Mizoguchi. The film, called *The North Cape*, tells the impossible love story of a nun for a young Japanese boy. The film will be shot in Bangladesh and

Ceylon and on a boat that is taking the nun from Marseilles to Yokohama.

After her big success in Truffaut's *L'histoire d'Adèle H* the young actress Isabelle Adjani has been inundated with film offers. She will make *Pirates*, opposite Jack Nicholson, directed by Roman Polanski but this has been put back until next year and in the meantime Polanski and Gérard Brach have written ano-

ther script which Isabelle Adjani will play in and for a partner she will have Polanski himself. After that the young star will collaborate on the script of *Barocco* which André Téchiné will direct very soon. The action takes place in an unspecified time in an imaginary country where pick-pockets reign and a murderer is hunted by both thieves and the police.

a wife to kill

Illustrations this page from the Greek production, "Wife Killer," released here by Poseidon Films

WIFE KILLER is a new Greek production directed by Dacosta Carayan and starring Larry Daniels, Dorothy Moore and Leslie Bowman.

Most men would be happy to get a yacht as an anniversary present, but Jim Preston craves even bigger things — his wife's entire fortune, no less, and he has murder on his mind.

To accomplish his ends he needs a killer and he contacts Mike, a drug addict whose crimes have been terrorizing the city.



Mike agrees to do the job in return for a large consignment of heroin.

But he suspects that once he has killed Ellen (Preston's wife) Preston will kill him so he finds a woman, very much like Ellen, and kills her instead.

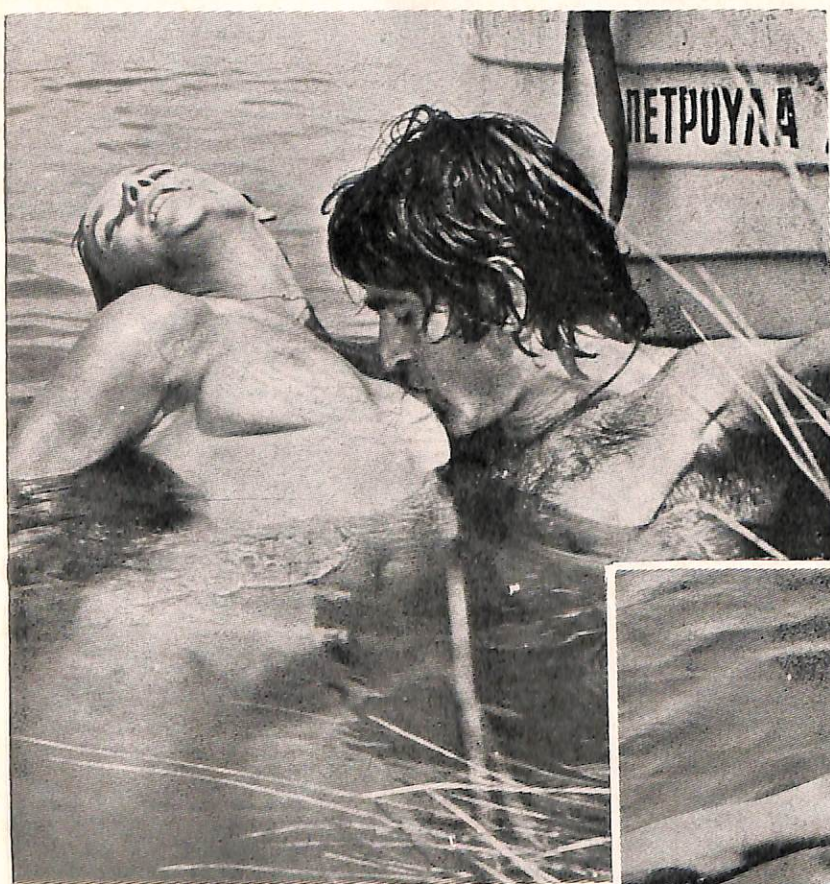
When Preston learns of the killing he plans to shoot the killer but Mike tells him the truth and threatens to expose him.

Preston is obliged to pay up but in the meantime the police have discovered that the dead woman's body they are investigating is not that of Ellen Preston and they have a clue to the two killers.

They track Mike down to his evil chamber of horrors where he tortures his victims and after a long chase they shoot Preston as he tries to escape in his yacht.



a poseidon
release



hostages of lust

KOSTA DOUKA'S NEW film, has a descriptive enough title, *Hostages of Lust* and stars George Stratigakis, Lia Flessa and Peter Zarkadis.

Two tough crooks escape from their police guard while being taken to prison and they hide out on the private island of a rich Greek ship-owner.

On the island are his two daughters,
To next page

*This and opposite
page — illustrations
from the new
poseidon release*



*love
under
the
bright
hot
sun
of
greece*



Aliki and Vaso, a good-looking young fisherman and his fiancée (who is employed as a servant), Litsa, a friend of the two sisters, and a handyman.

Aliki, spoiled and sexy, hungry for any man she can lay her hands on, seduces the fisherman, while his fiancée secretly watches the operation.

Litsa, bored but curious, allows the handyman to take advantage of her in-

dolence.

The two convicts, having weighed up the situation on the island, decide to hold them all as hostages in a desperate bid to get safely off the island.

Aliki tries to turn the two crooks against each other by making up to one of them, but the other, Stamatis, angrily breaks up their love-making.

Aliki then suddenly remembers who

Stamatis is — she recalls that he was convicted for murdering his wife — she was going with other men because Stamatis was impotent.

Stamatis, in a rage, rapes Aliki and in revenge she shoots and kills him.



LES ONZE MILLE VERGES



SURELY EVERYONE who has been in Paris with a girl has quoted from *Le Pont-Mirabeau*, particularly those lovely lines: Les mains dans les mains restons face à face / Tandis que sous / Le pont de nos bras passe / Des éternels regards l'onde si lasse (Let us stay, hand in hand, face to face, while beneath the bridge of our arms passes the tired wave of eternal glances).

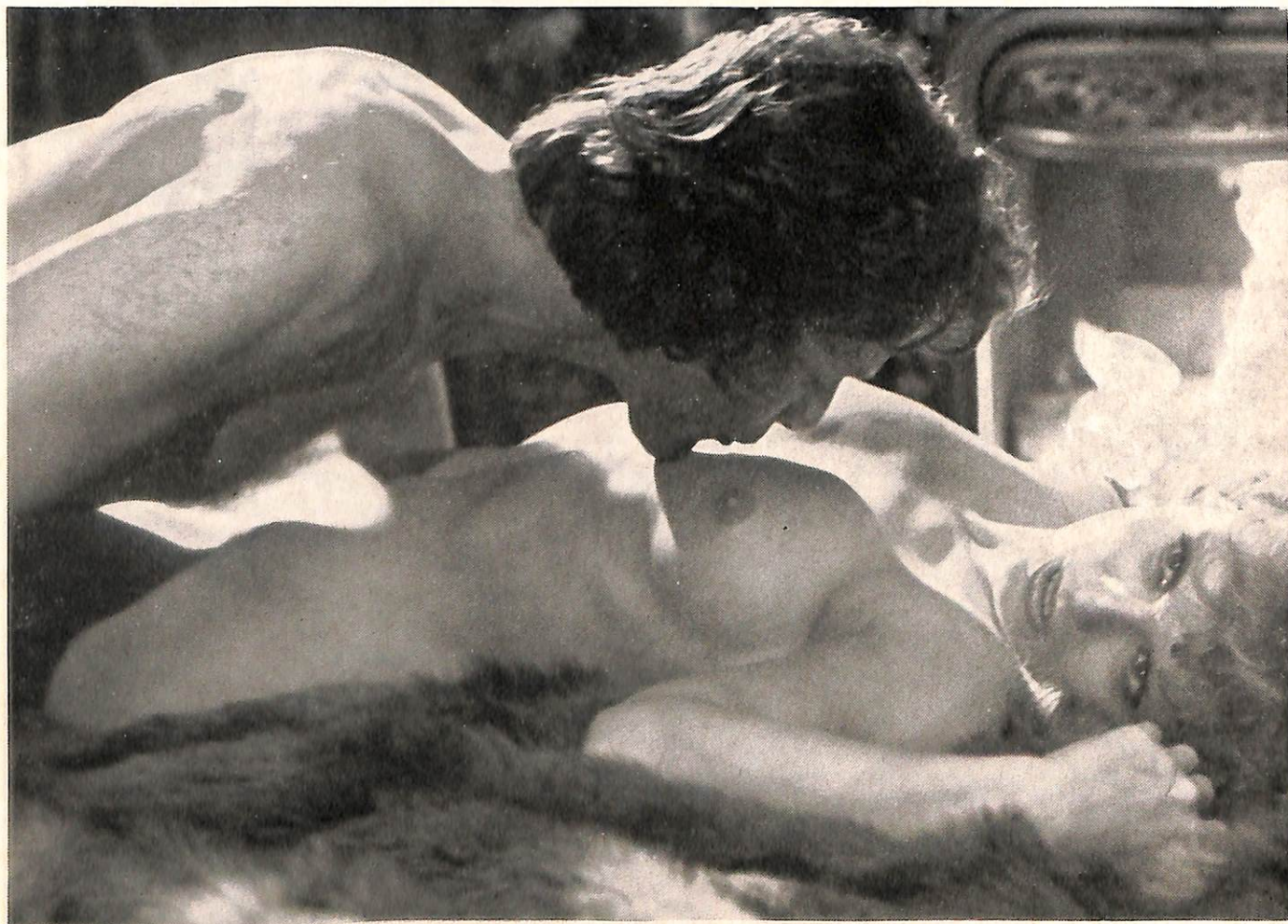
Yet the man who wrote those lines was not a particularly outstanding lover — sometimes he was lugubrious when seeking his love in London (1903) but the result was *La chanson du mal-aimé* (The song of the ill-beloved).

Cocteau described him: "Plump without being fat, with a pale, Roman-type face, his mouth surmounted by a small moustache; he uttered words in a clipped voice, with a slightly pedantic grace and a kind of breathlessness."

"His eyes laughed at the gravity of his face. Priest-like hands went with a language of gestures resembling those used by sailors drinking a glass of wine and pissing it away."

"Laughter issued not from his mouth but

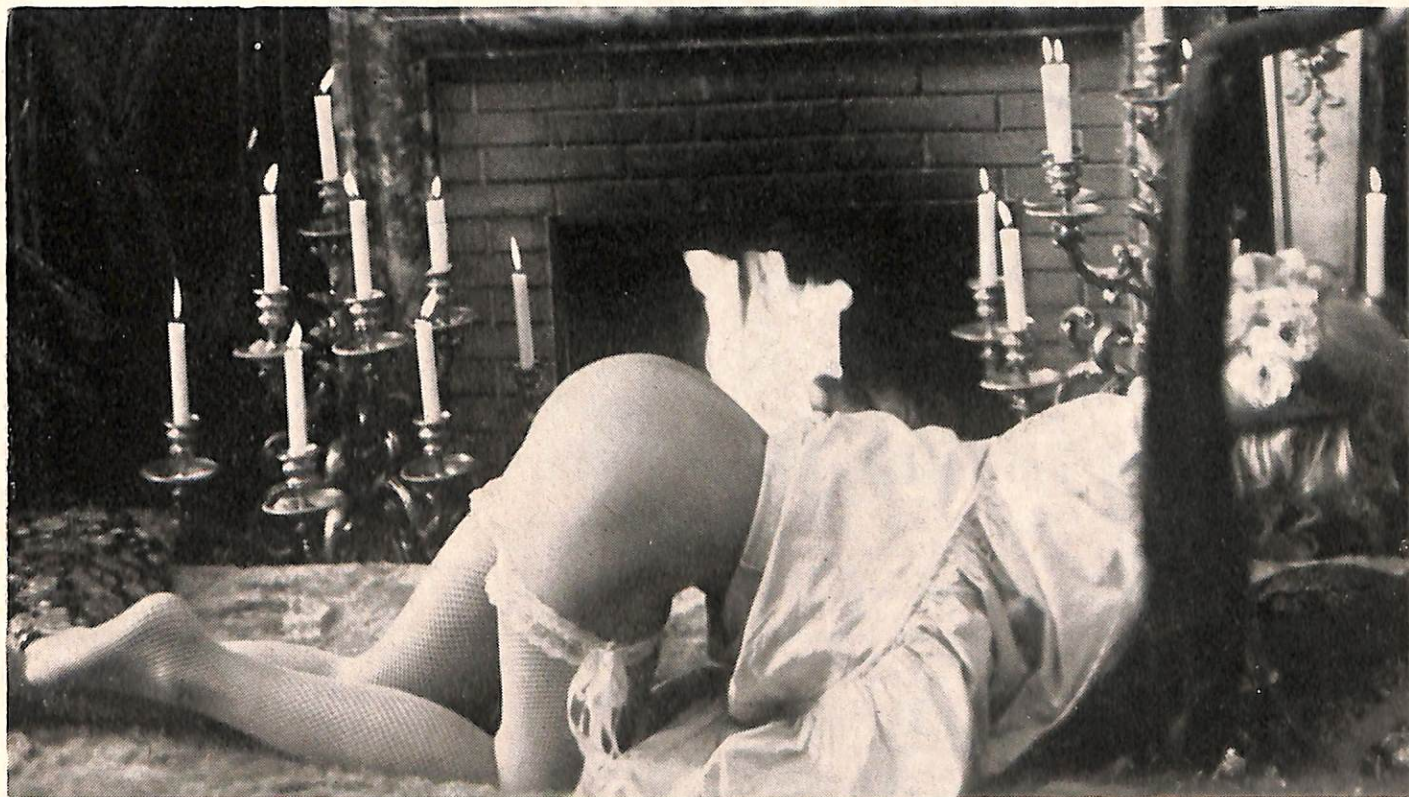
Apollinaire is a legend from the early years of this century — from the days of Cubism and Surrealism, when Picasso was unknown and Cocteau still a teenager. Yet Apollinaire's influence has been considerable and reaches into the cinema — perhaps first with Cocteau's use of a line from one of his poems: 'L'oiseau chante avec ses doigts (the bird sings with his fingers) which is a key motif in the film 'Orphée.' Below: From the film 'Les Onze Mille Verges.'



a
poet's
book
of
love
now
filmed



Right:
Romain/Mony
and friends .



Above: from Eric Lipmann's adaptation of Apollinaire's "Les Onze Mille Verges" An English edition of the novel was published in America under the title of 'The Debauched Hospadar' (hospadar is Rumanian for a provincial authority — a sub-prefect).

from the four corners of his being. It invaded him, shook him and jerked him. Afterwards this silent laughter would drain through his glance and his body would settle down again."

He was describing Apollinaire.

Giillaume Apollinaire, was born in Rome in 1880 of mixed Polish and Russian descent — his real name was Kostrowitzky. He was educated in France and establish-

ed himself in Paris as a journalist and art critic.

In 1903, at a gathering of poets, he met André Salmon (poet and art critic) and Jean Mollet and he soon became involved with the group of artists working in and around the famous 'bateau lavoir' that included Picasso and Braque, and it was Apollinaire who first (in 1905) drew serious attention to the work of Picasso,

writing: "Everything enchants him, and his undeniable talent seems to me to be at the service of a fantasy that is a balanced combination of the delicious and the horrible, the abject and the delicate".

Artist and poet became close friends and it is accepted that the paunchy figure in Picasso's *Family of Saltimbanques* (1905) refers to Apollinaire.

Continued next page

eric rohmer's new film marquise d'o

Right: Edith Clever in a scene from Eric Rohmer's new film *La Marquise d'O* based on the novel by Heinrich von Kleist. A beautifully judged decor.



NOT SURPRISINGLY Eric Rohmer's new film comes from a literary source, namely Heinrich von Kleist's novel, *La Marquise D'O*. Inspired perhaps by an anecdote told by Montaigne in his essay on drunkenness the novel was an unheard of act of daring for the time.

Although the setting is northern Italy the characters are mainly German.

The Marquise, a virtuous young widow, is discovered senseless by a Russian officer during the attack on the citadel which is commanded by the young woman's father.

The officer takes her to a safe place to save her from falling into the hands of the Cossacks. She, for her part, thinks of him with deep gratitude.

Some time later the officer reappears without warning and asks for the hand of the Marquise. Surprised, the family politely show him the door.

Some time after the Marquise discovers she is pregnant. Her father, refusing to believe her innocence, turns her out.

At her wits end the Marquise decides to publish the account of her misfortune in a newspaper inviting the guilty party

to make himself known.

Soon afterwards the Russian officer presents himself and declares that he took advantage of her when she was unconscious.

Indignant, the Marquise orders him to disappear immediately after the marriage ceremony.

But during the baptism of the child the officer shows such generosity that the Marquise forgives him and they are reconciled.

Bruno Ganz and Edith Clever are the stars.

APOLLINAIRE

From previous page

The poet became the spokesman for the cubist group pushing forward, as well as Picasso, Braque, Delaunay, Matisse, Derain and Vlaminck and also the work of surrealists de Chirico and Chagall.

On the other side of the tracks a younger man was beginning to make a name for himself as a poet, wit and part-clown in literary society. He was Cocteau, nine years younger than Apollinaire, and something of an upstart.

masters of love

In 1909 Apollinaire began his series of *Les Maitres de l'Amour* which he edited at intervals until his death. These publications included studies of Aretino, Boffo, Cleland, Sade, Mirabeau, Crébillon, Grécourt, Nerciat and some anonymous Germans.

Always advancing the avant-garde movement against academic theories Apollinaire, in 1911, was accused of being involved in the theft of the Mona Lisa from the Louvre and was imprisoned for a week. The following year he was pushing the work of Delaunay, Picabia and Duchamp.

When war was declared in 1914 Apollinaire joined the French Army and also began a relationship with Louise de Coligny-Chatillon (Lou) that inspired him to write some of his best love poetry.

Now was the time when Cocteau's star

was to rise and for a short time the two poet-critics faced each from different camps. Cocteau (medically unfit) involved himself with Red Cross work but still had time to continue his association with the Diaghilev ballet and to come up with an exciting idea for a ballet with designs by Picasso and music by Erik Satie. It was *Parade*.

Apollinaire (wounded and discharged in 1916) wrote the programme notes for this production referring fully to the work of Picasso and Erik Satie but only briefly to Cocteau — it was an indication of Apollinaire's attitude to the younger man who seemed to be encroaching on his territory.

But unhappily, two years later, Apollinaire died of Spanish fever having that year written his famous *Calligrammes* and *Les Mamelles de Tiresias* the first work to be described as surrealist.

Cocteau, who was helpful and saw to much of the arrangements at Apollinaire's death, began to speak of the poet warmly as a friend and inferred that his use of the star with his signature came from the curious star-shaped wound on Apollinaire's forehead. In fact Cocteau had adopted this star motif in 1915.

However, the poems of Apollinaire continue to have their influence and spread their charm such as the famous *Le Pont Mirabeau*: 'Sous le pont Mirabeau coule la Seine / Et nos amours / Faut-il qu'il m'en souvienne / La joie venait toujours

après la peine.

But not only his poetry now claims our attention, but a novel, *Les Onze Mille Verges* (Eleven Thousand Rods) which Eric Lipmann has just made into a film.

In 1924 Florent Fels, one of the most celebrated critics of the time, wrote that *Les Onze Mille Verges* was a catholic book, because sin is always punished.

"What a beautiful film it would make", commented Fels. "Think of what would happen if a good director had Douglas Fairbanks as the passionate adventurer, Catelain, and de Gravonne for the passive parts, May Murray and Huguette Duflos as the two pretty Siamese sisters of delight, Culculine and Alexine. But can we hope that such a film will ever be made?"

the director and his film

It has now been made and Eric Lipmann says about his film:

"Since 1967 I have written and directed about 400 commercials. This has given me experience and allows me to tackle my first feature with confidence as far as technique is concerned. I have also a great passion for classical music and I think this will also help me with *Les onze mille verges* because music is a marvellous way of expressing poetry.

"Picasso thought the book was Apollinaire's masterpiece and other famous people have liked it, namely, Dufy, Ma-

tisse, Max Jacob, Cocteau, Aragon, Blaise Cendrars, Diaghilev, Stravinsky, Bréton, Eluard, Braque, Honegger and many others — these are of the highest talent.

"There is as much difference between Apollinaire and vulgarity as there is between a Brahms symphony and a military march.

"Eroticism has its place in painting, sculpture and literature — how many writers like Rabelais, La Fontaine, Musset, etc. have cultivated their secret garden? There have, of course, been atrocious pornographic books, shabby and hideous engravings, disgraceful statues, but nobody mistakes them for real erotic creation.

"In the cinema there is total confusion. Anything that has to do with physical love is considered pornographic. The time has come for the cinema to give eroticism, in the noble sense of the word, its place.

"Cinematographic eroticism needs the mysteries of photography, half-lights, filters and the tricks of beautiful music which is to the image what make-up is to a woman. In other words, it needs idealization that permits the imagination to add to the image.

"When a film is called commercial there is something disparaging about the remark. But a commercial film is a successful film, one that makes money. I hope my film will make money. It will prove that the public went to see it and liked it. It takes a strange kind of director to set out to make an uncommercial film, that is to say a film that nobody goes to see."

THE FILM

The film, in fact, while based on Apollinaire's text and dialogue uses many film tricks — particularly the film within a film.

Our hero Romain works in the computer room of a bank and the attractive girls who work there soon set him daydreaming and drawing sketches of them in little or no clothes. One face and figure appears more often than the others — this is Florence, his fiancée.

He daydreams about Florence and her maid — a fantasy in which a soldier happens to intrude and join in the girls' games. Then Romain too appears in his own dream but then wakes up.

He goes home to his pleasant flat with its enormous photo of Florence and after perusing a book falls asleep and dreams that he has been left a 16 mm film by his uncle Prince Mony Vibescu — to be screened only by members of the family.

Natasha, a beautiful young woman comes into focus. She will be the commentator of the film. Then, with amazement, Romain realizes that the Prince Mony, when he appears on the screen could be his twin brother and that the first person he meets in Paris, on the Boulevard Maslesherbes, at the end of the previous century, looks like Florence, although she says her name is Culculine d'Ancone.

The Prince and Culculine go to her friend Alexine's home and enjoy an amusing party à trois then fall asleep. Two burglars appear, tie up Mony and commit a wide range of outrages on the girls. But one of the burglars dies and to avoid the scandal Prince Mony decides to go back to Rumania.

Romain now has to interrupt the screening to answer the telephone. It is his manager who informs him that owing to his Rumanian origin he has been sel-



Udo Kier and Corinne Clery in Just Jaeckin's "L'Histoire D'O" another French film based on a famous erotic novel.

ected to attend an International Banking Congress in Bucharest.

So now Romain's real journey to Rumania is interspersed with the characters from the film.

After an erotic train journey, Romain finds himself in Bucharest where Natasha (who is the wife of the Ambassador of Morphavia), greets him.

The two get on well together (you can say that again) and when they meet at the Embassy the goings on in the place are remarkably varied — not to mention the cabaret at the *Aux Delices du Petit Père*.

Romain begins to learn more of his uncle's past — the time, for instance, when he was on the Sino-Russian front. From enjoying himself with two barmaids and being ordered to make love to the General's wife, Prince Mony finds himself in a Japanese Red Cross camp where a nurse (daughter of a Polish revolutionary who died in Siberia) is revenge-

fully liquidating the wounded Russian soldiers.

He saves Culculine (remember her) from stripping before a Japanese officer but is then taken prisoner and suffered to submit to the curse of the Eleven Thousand Rods.

Finally Romain wakes up in his flat. Apollinaire's book has fallen from his hands.

He goes out to meet Florence but they argue and he leaves her.

At the office Romain makes love to one of the girls only to be interrupted by the arrival of a strangely demonstrative Florence. She says they will fulfil an old dream together and go on a pilgrimage.

And she hands him two tickets for the Orient Express. Destination Bucharest.

THE MAGIC OF THE EAST

THE PACKAGE HOLIDAY has brought the most far off areas into the realms of possibility for working-class people who, in the past, could never have contemplated a spell in Tokyo or Bangkok.

Miracle films are soon releasing a new film "Hot Sex in Bangkok" in which the members of a bowling club take a trip to the capital of Thailand — and they're soon bowled over.

Bangkok offers a wide range of entertainment for the male tourist from massage parlours to Turkish baths, from dance halls to private flats where the most private of parties are organized.

The members of the club return home determined that they haven't seen the last of Bangkok and the petite Thai girls whose entertainment repertoire is wider than they ever imagined.

Thailand has become something of a cult these days with Emmanuelle leading the way. But whereas in the French production it is a European colony that is examined, in "Hot Sex in Bangkok" we move into the famous city itself and get to know some of these irresistible, smiling girls. There's Angela, Suzie, Jolly — three small, smooth bodies full of eastern promise.

Below: From Michael Thomas's film about a package holiday to Bangkok (Miracle Films).





**Above: pert and petite
AMPONG DAO**

**an attraction in the new film
"HOT SEX IN BANGKOK"
a forthcoming MIRACLE release**

Right: From Henri Sala's 'Jambe en l'air à Bangkok'.

FRENCHMAN IN BANGKOK

SECRETARY for Erotic Expression I suppose you could call Patrick (Jacques Corret). He works for business tycoon, Francis Ducas, who doesn't mind how he spends his money so long as his sexual appetite is satisfied. It's done him no good mind you — the stroke that made him a cripple was the direct outcome of his excesses.

Patrick, who prefers to be known as a personal secretary, has to dig up new ideas and routines for his boss — but it has to be fed to the insatiable tycoon — on a tape — on the phone — on video or via the printed word — he can no longer actually participate.

One month, apparently, Patrick seemed right out of new ideas and Ducas sent him off to Bangkok. Patrick's brief was to make an audio-visual report of the massage parlours. At the time I was real envious.

Unfortunately when some of his friends learned that Patrick was going to Thailand they asked him to do a favour for them — to buy this — or that. Being easy going and not knowing how to turn anyone down Patrick found himself saddled with six missions each more outlandish than the last.

But Patrick is a man who sticks to his word and he was determined to carry out the favours at any cost.

But this involved him with some real turned-on girls — Anna (Chris Revlon) and Dorothee (Simone Bach). So what with the audio-visual report of the parlours, doing the favours and keeping the girls happy, Patrick finds himself blundering from one tricky situation to another — the gags come thick and fast. The film, *Jambe en l'air à Bangkok* is directed by Henri Sala.



Right: Martine Carol in Christian Jaque's *Nana* (1954/55) — a pert, almost innocent portrayal of Zola's famous heroine.

the french woman in the french cinema from martine carol to corinne clery

IT IS INTERESTING that in France women taken a more active role in the arts than in other European countries — and, as far as the cinema goes, the examination of the French woman is today very complete. Not only are there many more women directors than elsewhere — Duras, Varda, Moreau, Kaplan, Lipinska, to mention a few, but the role of woman in today's society is pretty well covered across the classes from the modern be-jeaned young types in Sautet's *Vincent, Francois, Paul* and the others to Claudine Beccarie's opening declaration "I am liberated, I am bisexual", in Jean Davy's *Exhibition*.

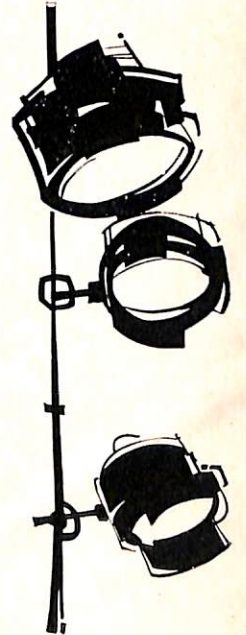
As Claudine Serre points out (*Le Monde*), even the fashionable trend of 'retro' — setting films in the 30's 40's and 50's — is revealing when it comes to the woman's role. In those years there was little opportunity for women — but the new 'retro' films show woman in the more liberated style of today — in the lounge rather than in the kitchen.

Or, as Marie-Louise Fabre, of the Women's League of Rights says: "In the 'retro' films woman has already become more of the subject but this has only served to indicate what would be produced. In films like *Histoire D'O* and *Exhibition* the image has become clear: remember that James Bond and Tarzan were an anathema to Americans; their clinics were filled with men who couldn't stand heights. The French cinema has resolved the problem by a correlative

abasement of the victim. Instead of struggling to seduce James Bond today's girl accedes to everything and immediately."

Further, Claire Etcherelli, authoress of *Elire, or the Real Life* says: "Yesterday

one hazarded whether a girl went to bed or not; today it's whether she's good in bed or not. The rest is abolished." In this kind of cinema the role of man is no longer very brilliant, rather the liberation



Left: Adam contemplates Eve and we wonder what he thinks of liberation. From the French film "The Cat at Night" — woman cat-burglar uses sex to overcome opposition.

of woman is often the subordination of man.

The positive woman was already in the cinema with Nelly Kaplan's *La Fiancée du Pirate*. She wrote: "One had to film not a vanquished or repressed woman but, on the contrary, a 'positive' heroine. One had to tell the story of an individual revolt, for then we could touch, more intimately, each woman when she finds herself alone in the home."

And yet, for all the modern demystification of love that Godard achieves in *Numero Deux* and the depiction of ordinary women whose men find they have more time for them during a strike (in Karmitz's *Coup pour coup*) Parisians can still accept a retrospective of eleven films starring Martine Carol called, by some, the French Marilyn (the Olympic).

And for all the artificiality of her films Martine Carol is not so wrongly called the French Marilyn: a warm-hearted young woman who needed love and security and had not the intellectual cynicism to conquer life even from a privileged height.

The press didn't take her attempted suicide (the result of a *chagrin d'amour*) in 1947 by jumping off the Alma bridge into the Seine, very seriously. They thought it was a publicity stunt by a young actress whom everyone was going to see in *Tobacco Road*.

Her life continued to be a search for happiness: four marriages, nervous depressions, other attempts at suicide and finally a fatal heart attack in 1967 at the age of forty-six when her legend as a sex symbol was little more than a memory.

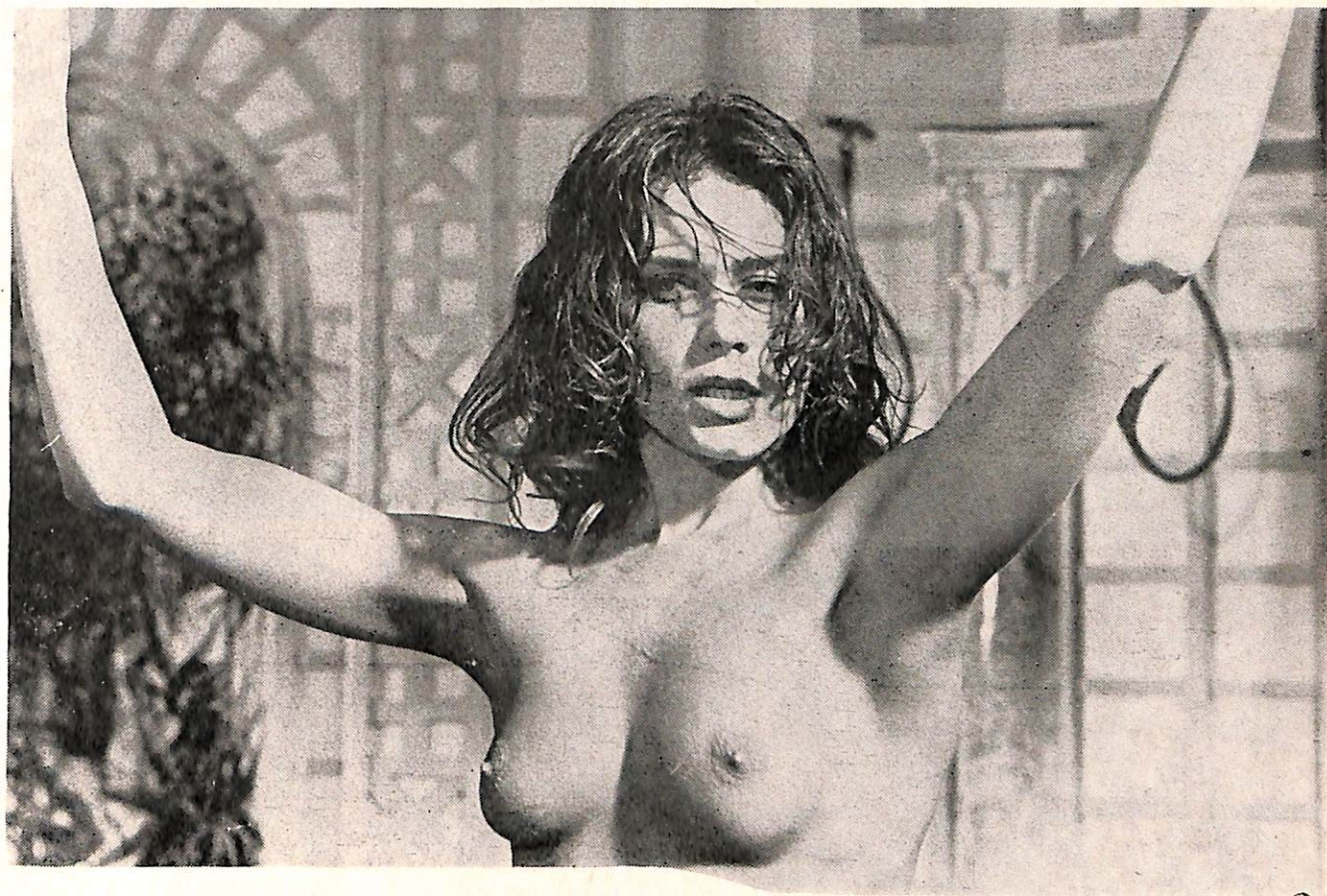
The years of *Caroline Chérie*, in what-

ever guise, were the golden years with a fine acting performance added in Latuada's *La Pensionnaire* and then the ill-fated *Lola Montes* — a 'film maudit' if there ever was one.

But as Jacques Siclier pertinently remarks: "It was not *Lola Montes* that ruined the career of Martine Carol. It was the arrival of Brigitte Bardot — the erotic talisman of the young generation — the free woman of the 60's. Before B.B. Martine Carole was no more — body and soul — than an anachronistic character from the forties."

"Her end too was pathetic for a few days after her burial, thieves broke into her grave in the Cannes cemetery and stole the jewels from her coffin — her last luxury — her last glory — that were buried with her."

Corinne Clery as O in Just Jaeckin's film



OPINION

A GEOFFREY FRANCIS JENNINGS INTERVIEW

G.F.J. Let's say you are Michele Lamonnier. You were born in Lyons and are now twenty-two and working for an estate agent in Paris and for a year now you have been a very close friend of the boss.

Michele. Yes, but it's a very easy affair — nothing tense about it you understand. We work together well — and hard — and it seems natural somehow that occasionally we go to bed.

G.F.J. In a hotel?

Michele. Yes — we have our favourite. G.F.J. The Frenchman and his mistress is a pretty stock image — is it still valid?

Michele. To some extent but it's taken some knocks in recent years — the students have made him passé.

G.F.J. In a recent French film the hero picks up a very attractive student and takes her to a hotel. As soon as he climaxes the girl gets up and dresses, refuses

money and is off. Is that possible?

Michele. It's possible — anything is possible — but it's not necessarily true for every one.

G.F.J. A few years back it was all happening in London. Now London seems to be braking hard and it's all happening in Paris — at least there seems to have been an outburst of sex films.

Michele. Yes, there is a much more tolerant attitude now to erotic films — *Emmanuelle*, *Histoire D'O*, *Exhibition*, *Bête*, *Onze Mille Verges* — they would have been impossible three years ago — two years ago.

G.F.J. Do you think it is reflected in young peoples attitudes?

Michele. For young people — that is from say eighteen — the sex films are what you call, a bit of a giggle. It's just fantasizing — the situations anyway — and some of the pretexts — the pseudo-philosophy — well — they're banal — but some of the sex as sex is nice — sometimes not so nice — but it makes you more aware of what relationships can be and it makes life that bit more exciting.

G.F.J. And more dangerous...

Michele. Not really, because you get

to know lots of the answers without having to learn the hard way.

G.F.J. Is your boss married?

Michele. No. He was divorced before I met him.

G.F.J. Would you have an affair with a married man?

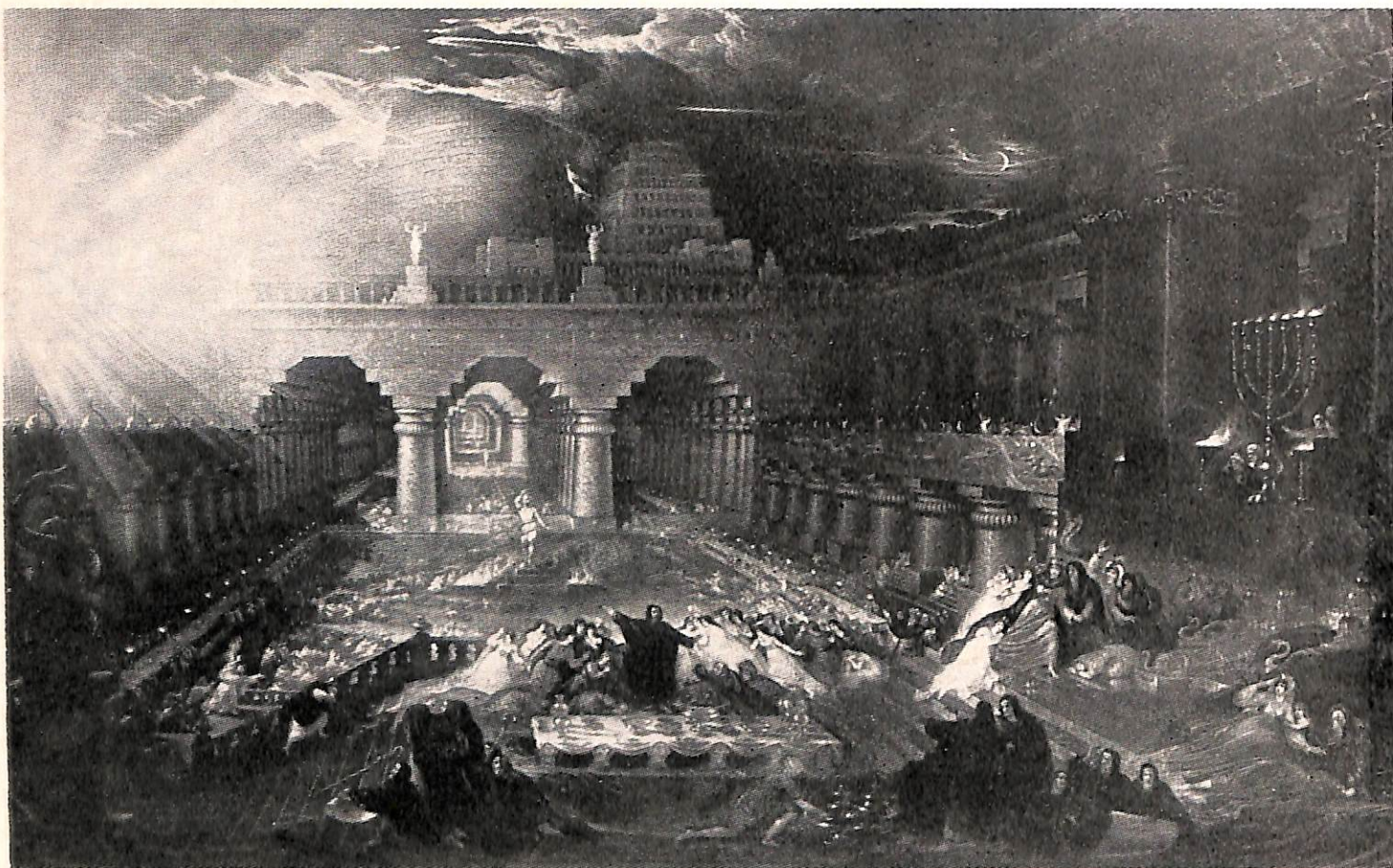
Michele. That's a question you can only answer when the situation arises — and, incidentally, it's a situation that's very old — it hasn't just happened with the so-called permissive society — it's as old as marriage itself.

G.F.J. Do you think marriage is valid today?

Michele. In order to make the most of oneself, in any situation, one must have some self-discipline. Unfortunately discipline is now confused with repression and it has become a dirty word. We must be humanely disciplined as children and adolescents, and in marriage we should learn to discipline ourselves in a relationship. We can always dissolve a completely incompatible marriage. If we have no guidelines there will be no attempt at discipline. I really believe that nothing great in this world, nothing worthwhile, is ever achieved without some de-

Continued page 28

the film in the history of art



Above: John Martin's 'Belshazzar's Feast' showing the effective perspective, the dramatic placing of the figures and the foreboding sky lit by a light that could be either natural or supernatural. Apart from the architectural design of which Martin made some serious research, the whole picture anticipates the film Biblical epic.

It is a commonplace to say that the cinema did not exist before David Wark Griffith and as Eisenstein said: "He is like God, he created everything, invented everything, there is not a film-maker in the world who does not owe him something. The best of Soviet cinema stems from *Intolerance*. As for me, I owe him everything."

As Raymond Lefevre has said in his important article on Griffith (Cinema 73 No. 172) "we must credit Griffith for sequential shots, the use of a mobile camera, narrative montage (the fire sequence in the music hall in *Dream Street* and the beginning of the panic that ensued is a good example), the descriptive insert, the flash-back or the representation of the imagination (the fantasies of Gypsy in *Dream Street*)."

Perspective and Depth

He also draws attention to Griffith's use of decor to heighten the dramatic content but he does not in fact lay enough stress on what image-wise was one of Griffith's greatest developments and that was the creation on the screen of depth and perspective to which his characters are often related in terms of drama.

Griffith, born in 1875, wanted to be a playwright and poet and did, in fact, become a theatre critic on the 'Louisville Courier.' Later he became an actor, migrated to films and played some small roles and sold several scenarios to the old Biograph company. It was for this company he directed his first film in 1908 in four days — *The Adventures of Dollie*, the story of a girl kidnapped by Bohemians.

At this time films were made in open

air studios and if lighting was used at all it was of the most primitive type. In fact the image on the screen was flat, and if, as one critic has pointed out, one should not ignore the merits of the English Brighton School of Smith and Williamson when giving Griffith the credit for inventing a film language, full credit must be given to Griffith for relating good literature and classical painting to his new medium.

Flaw of sentimentality

It is, in fact, a paradox that Griffith's intellectual background as a writer and his interest in art were first his strength and later, in the twenties, his weakness, for Griffith was a child of his age (he was twenty-five at the turn of the century) and his values were steeped in Victorian sentimentality and American puritanism — two elements that he was unable to overcome and which destroyed him when the movies became talkies and the themes and dialogue became more brittle with wisecracks and the American comedy was born.

Drama of Nature

Nevertheless Griffith's awareness as a writer and poet influenced his early film-making for the good.

"What drama of nature, what a melodrama of the supernatural," wrote Antonin Artaud in 'The Theatre and its Double' (a piece in 'Métamorphosés' published by Gallimard in 1938) and Artaud was a man of the cinema as well as the theatre and he was reacting to a painting much as did Griffith a quarter of century earlier.

The painting was by John Martin and it was called *Joshua commanding the sun*

to stand still upon Gibeon. Griffith had a collection of engravings of Martin's paintings when making *Intolerance* and there is no doubt that the Babylon sequences in that masterpiece of cinematic art were directly inspired (visually) by Martin's *Belshazzar's Feast* and *The Fall of Babylon*.

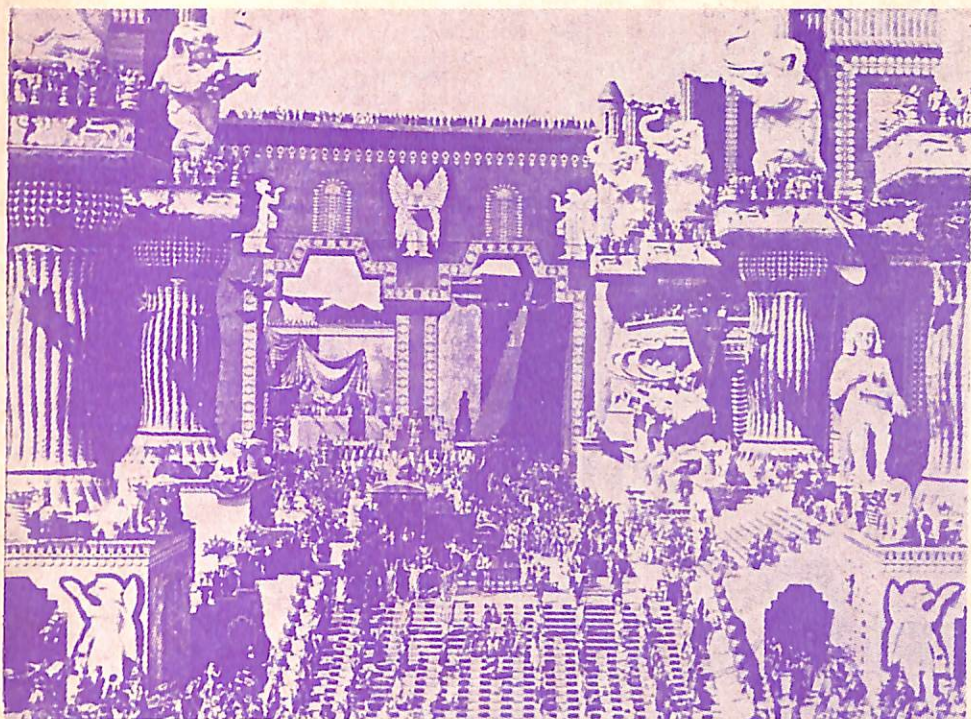
John Martin was born in 1879 and his first big success was the 'Joshua' picture at the RA in 1816.

astonish and entertain

Martin's aim with these very large paintings was "to astonish, inform and entertain" and he was undoubtedly successful in this for his paintings were exhibited in England and America and the prints of them bought with avidity. His three last paintings, the 'Judgement' paintings, (which can now be seen in a panorama at the Tate), were exhibited as a kind of "panorama show" and as William Feaver says in the Introduction to the recent Martin exhibition in London, "Martin's special effects of terror and delight became established as mighty common denominators of visionary taste."

Martin himself described his *Belshazzar's feast* as "a perspective of feeling" forcing the eye ever inwards.

No wonder Griffith, who had so brilliantly begun to integrate all the film tricks of his time into a real cinematic language, saw how to make his image go back into the distance and to continue a still valid principle for the cinema: 'to astonish, inform and entertain.'



Left: The Babylon scene from Griffith's "Intolerance" (1916) that gave to the screen a new dimension. See opposite page.

from You to Us

Dear Sir,

Your enquiry as to the derivation of 'blue' as used in its "dirty" connotation is listed in the Oxford University Dictionary of English. Apparently around 1600 it was linked with drunkenness (mainly naval) and when tight one apparently saw blue. In 1838 in Fraser's magazine there is mention of "cracking jokes and bottles till all is blue," and in 1840 Carlisle, commenting on a Diderot essay, writes "the occasional blueness of the both (writings) should not altogether affright us."

So between the 17th and 19th centuries 'blue' moved from the description of being drunk to the description of the jokes that were inevitably told while in that condition. No doubt the music hall of the late 19th century developed the idea, finally to be immortalized in Max Miller's 'Blue Book.'

Yours faithfully,
Ronald Snell, Wimbledon.

Dear Sir,

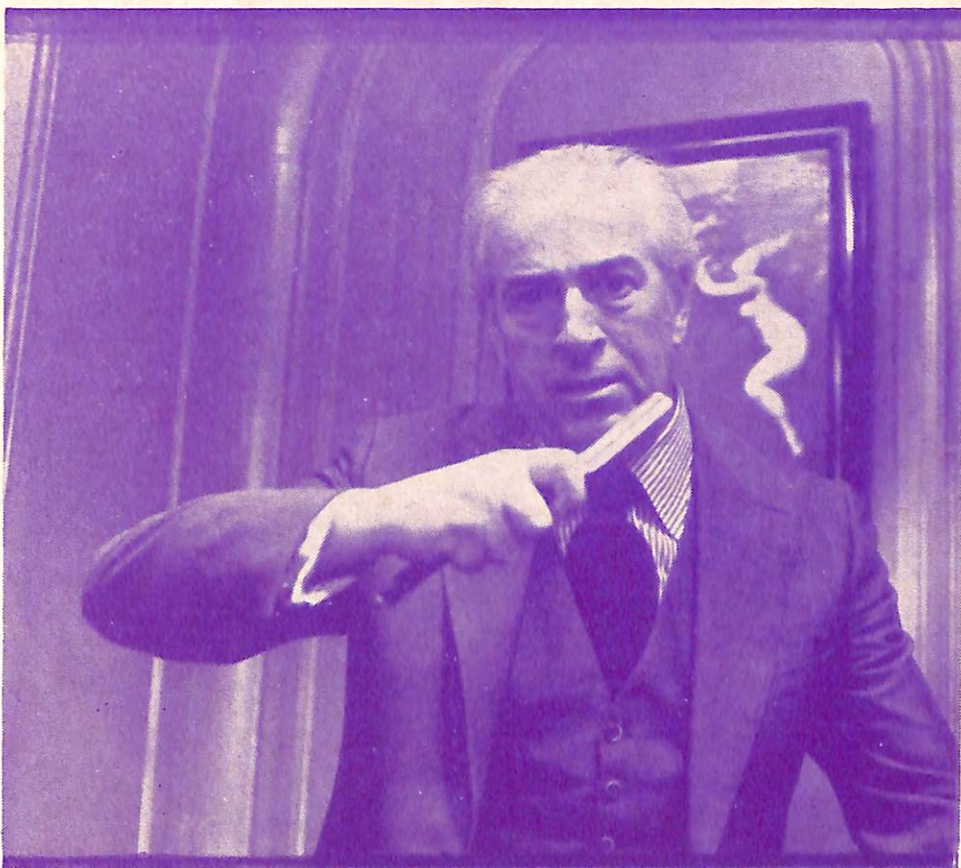
I was interested in your comments about the importance of an artist (film-maker, novelist whatever) leaving the spectator with the impression that he, the artist, had gone too far. Apart from the fact that any serious artist goes as far as his own feelings and talent tell him to go I would say that often when an audience feels that a director has gone too far there is a considerable loss of rapport to the detriment of the film.

Such I believe to be the case of Borowczyk's *La Bête*. Apart from some of the ludicrous dubbing of the English roles the too long and too explicit scenes between Clarisse de l'Esperance and the Beast were eventually met with derisive laughter which, to my mind, completely ruined the very carefully built up lustful atmosphere in the first half of the film.

Ken Russell's *Lisztomania* also suffers from an overdose of sex indulgence with the consequence that by the time the final sequence arrives in Wagner's castle the audience feels satiated and cannot take any more.

In the case of a novel, piece of music or a painting it is likely that half a century will prove the artist right as time has vindicated D.H. Lawrence, Stravinsky or the Impressionists. A film director does not have that amount of time to play with — or does he? Will *Lisztomania* and *La Bête* be coming up on the box in 50 years time in Childrens Hour?

Yours faithfully,
Charles Menton, Harrogate.



Above: A key scene and motif from Borowczyk's "La Bête" — the painting seen here is glimpsed through half closed doors early in the film and continues to be seen briefly until the end. "My favourite painters are often very little known — Tomasso Capelli (an Italian painter of the 14th century) and Henri Lacourbe," says the director. The illustration shows Guy Tréjan as the Marquis about to shave, unobserved, his son, Mathurin.

GODARD

making
different films
differently

IT'S SOMETHING like three years since *Tout va Bien* introduced a Godard-Gorin feature film and since then we have heard little from the *enfant terrible* of the French cinema although at forty-five he can no longer be thought of as an *enfant*. Indeed, with his latest film, *Number Two*, which we have been waiting for since the beginning of the year, he may be indulging in a touch of retro — even nostalgia. It's still very much Godard even if he is more mature following obviously a long stretch of soul-searching at a vital point in his career.

It was originally made on videotape at Grenoble where Godard has a studio, and then transferred to film and as such demonstrates the flexibility of the medium with the added advantage of being able to get it on to film.

For Godard it is still the film-maker's job not to present the illusion of reality but to create another reality in which the cinema seeks out the truth and becomes an instrument of knowledge.

As before, *Number Two* is an editing

of ideas seen through images, characters and words. A man and a woman, their children, their in-laws — their problems — their comings and goings. The woman refuses to be just a man's woman. The children ask the same pertinent questions.

And the word — as one critic has said: 'the word is all powerful and the images follow as if in attendance. Happiness, child psychology, the significance of puns, women's sexuality, violence, rape,

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GODARD From previous page

memory, birth, death, — all form the dialectic.

Godard used to say: — one has to make a film politically not a political film.

Now he says: To make 'different' films is to live the work of making a film differently, economically as well as psychologically.

Number Two is such a film in which Godard introduces his ideas, his memories, the odd things that stir him, the snatch of a song, a woman's body, the words of a child... they are captured and edited into an essentially Godardian vision.

About the film Godard says: *Number Two* by its very title indicates a new statement of fact, a programme of directions. It's essential to make one film rather than another but also to make the films that are possible from where one is. To understand this one must look around oneself. And one begins by seeing the elements of society, women, men, children, work, the kitchen, old people, solitude, all this has its daily cadences. To be close to the public, that's good, we haven't got there yet but with *Number Two* we have started. The daily cadences, are the public, who in their daily lives invent them.

Whether you're Marxist or Maoist the rapport between men and women is the important thing. The novelty of *Number Two* is that it's entirely a women's discourse (the producer of the film, a little girl and Germaine Greer). Women have not yet access to the material means of communication. But the cinema, like other things, would not exist without women.

And I want it to exist but in a different way. How can one film differently — away from Hollywood — away from the Nouvelle Vague. It's not important today that one makes a film called *All's Well* or *All's Bad*. A film has the power to show what goes on. But we must control this power.

OPINION: From page 25

gree of discipline. Mere emotionalism is infantile, in life as in art.

G.F.J. Early discipline can always be interpreted as conditioning the child for a particular society.

Michele. To me that is a Marxist half-truth. Certainly this is not the best of all worlds and education needs, and has been getting, a spring-clean — but change is best arrived at democratically — not by violence. Surely one learned that in the May 1968 demonstrations. Violence only creates, in the end, an active opposition from even the most docile members of society, and you are back where you started.

G.F.J. But there is still a very strong Establishment that makes it difficult for even talented newcomers to make their way — TV and radio for instance.

Michele. There is bound to be a certain amount of nepotism and favouritism under any regime — you don't imagine the Communist bloc is free of it do you?

G.F.J. You are obviously a serious-minded and intelligent person.

Michele. Well, I have a degree.

G.F.J. Do you find you analyse your relationships as you analyse your politics or do you just let your senses take over? I can't imagine you, for instance, doing a submissive act — letting someone tie you up for instance.

Michele. A man may not understand this but for a woman there is such a thing as total love — a woman will do incredible things to please a man if she really loves him.

G.F.J. Is it like that with your boss?

Michele. No. At the moment we both get a lot of fun from it but he needs me more than I do him — as a matter of fact there are two other men in my life whose company I enjoy but with whom I am not totally in love.

G.F.J. Do you want to be?

Michele. I'm scared of the situation because I realise that it can be a heaven or hell.

G.F.J. Do you compare your men friends? When you're making love with one do you wish you were with one of the others?

Michele. No — but I fantasise.

G.F.J. Surely one is better at it than the others.

Michele. Yes — but he has no sense humour and he thinks he is God's gift to women.

G.F.J. So you like it with him but don't like him knowing that you like it.

Michele. Yes, perhaps that's it. The other two I control — but with him I cannot break his ego because he knows that he really is good in bed and he can give me so much pleasure — to the point of suffering.

G.F.J. But you're not in love with him?

Michele. No — if he were not so selfish and not so mean with money.

G.F.J. You say he's good in bed — what makes him so?

Michele. His assurance and complete lack of shyness — he does things that I once thought outrageous but now I see are just ways of enjoying sex and you become sort of initiated and you begin to think of yourself as very fortunate because you know so many women who know nothing of these things.

G.F.J. Perhaps he has corrupted you?

Michele. Are you serious?

G.F.J. Why not. You may need his kind of sex as a drug addict needs his drug.

Michele. The pleasure of sex cannot be compared with drug addiction, it's preposterous.

G.F.J. You are an educated young woman — it may not be the same with a less disciplined person.

Michele. Sex creates its own natural behaviour — behaviour patterns may differ from couple to couple but the operative word is natural — sex is natural — and there is no one part of the body that is less decent than another — every limb, every organ is part of a natural whole.

The name of the interviewee and her job are, as in previous interviews, fictitious.

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Right: Henri Vidal and a wax doll in Marc Allegret's 'Sois belle et tais-toi' — dolls have been in for a long time.

A DICTIONARY OF EROTIC CINEMA (D)

THIS MONTH we hand our Dictionary of Erotic Cinema over to a reader who has been enthusiastic enough to list his choice which we feel we can hardly better. Unfortunately he has given us only his initials so we assume he wishes to remain anonymous — but we thank him or (we feel unlikely) her, nevertheless.

Denmark. Kingdom of everything erotic making the inclusion of 'Danish' in the title an added box-office attraction. Recent examples include *Danish Bed and Board*, *Danish Blue*, *Danish Dentist on the Job*, *Danish Love Acts*, *Danish Pillow Talk*.

Dentist. Maybe it's because a dentist is in a position to administer anaesthetic thereby inducing sleep and the possibility of seduction that has made him the subject of some screen erotica as in *Appassionata* and *Danish dentist on the Job*. **Devil.** The devil's association with evil has led to his influence in many a sexual theme from Russell's *The Devils* to lesser productions such as *Rosemary's Baby*, *Devil's Nightmare*, *Devil and the Dead*, *Secret Rites*, *Blood Devils*, *Creatures of Evil*, *Devil's Rain* etc.

Death. Strangely, perhaps, death has its association with Erotic Cinema. *Death has no Sting*, *Death maybe your Santa Claus*, *Death and the Maiden*, *Death occurred last Night*, *Disciple of Death*. And 'dead' as an adjective has its impact: *Dead Sexy* and *Deadly Weapons*.

Decameron. Probably the most used source for film scripts in recent years. After Pasolini's original we have *Decameron Bis* (shown as *Forbidden Decameron*); *Decameron Nero* (Black Decameron); *Decameron Part 2*; *Part 3*; *Decameron's Jolly Kittens*; *Decameron Sinners*.

Doll. Besides real-life dollies so essential to cinema erotica such as Sandra Julien in *Dolls for Sale*, the plastic doll has become popular on the large screen. *Berlanga's Life Size* seems the best example but the illustrations from *Swinging Models* (June 1975) seem to indicate a female interest in the Male Doll.

Diary. A word as electric as 'Secret' — all can be revealed when a diary is opened... and so: *Diary of a Nymphomaniac* (Le journal intime d'une Nymphomaniac); *Diary of a Half-Virgin*; *Secret diary of a Teenager* (Diario Segreto di una minorenne), *Diario segreto da un carcere femminile* (released now as *Love in a Woman's Prison*).

Dracula. Dracula films have always had their hint of eroticism: maidens claimed while alone in their beds etc. As time has gone by the sex content has become stronger.

Doctor. In films doctors appear to be a randy lot: *Nurses on the Job*, *Climax*, *Play the Game or leave the Bed*.

Dreams. Always useful to create ambiguity etc. Is it real? — is it just a dream?

Darkness. In less enlightened times 'lights out' in a bedroom scene implied the consummation of a relationship — an imposed form of censorship like the open air camera moving from the recumbent

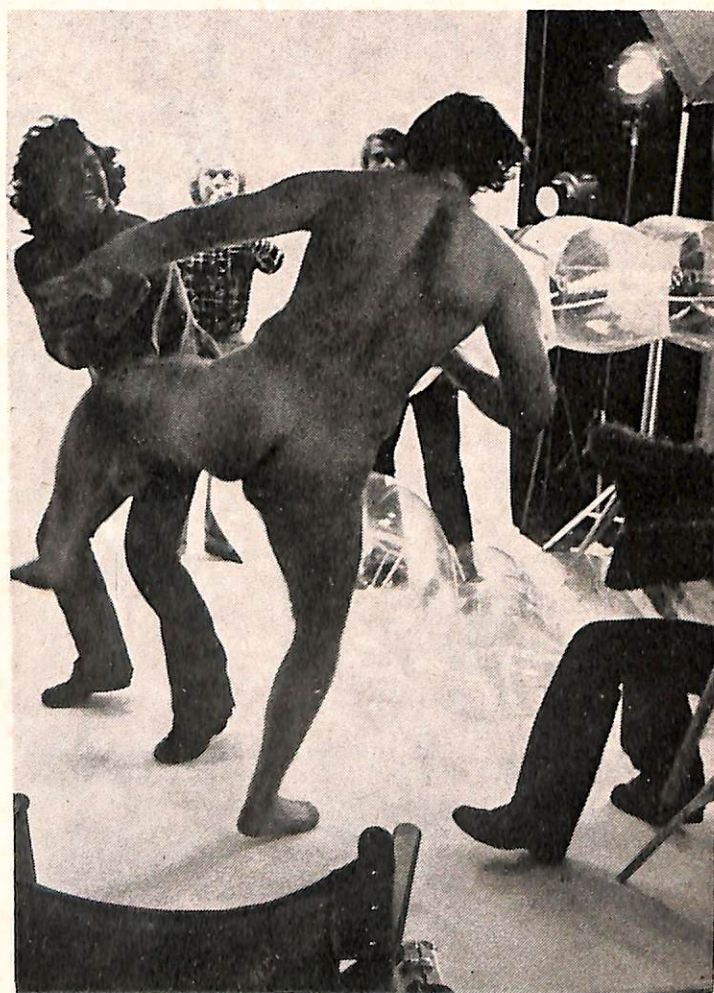
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D for Dietrich — Erwin C. Dietrich, producer of many sexy films including this one illustrated right: 'Swinging Young Masseuses' — odd way of masseusing.





Above: Sylvia Kristel in "Naked over the Fence" and below a scene from the same production. The story concerns a young couple coerced into making a shady erotic film and who are subsequently involved in blackmail and murder. Frans Weisz directed this Dutch film.



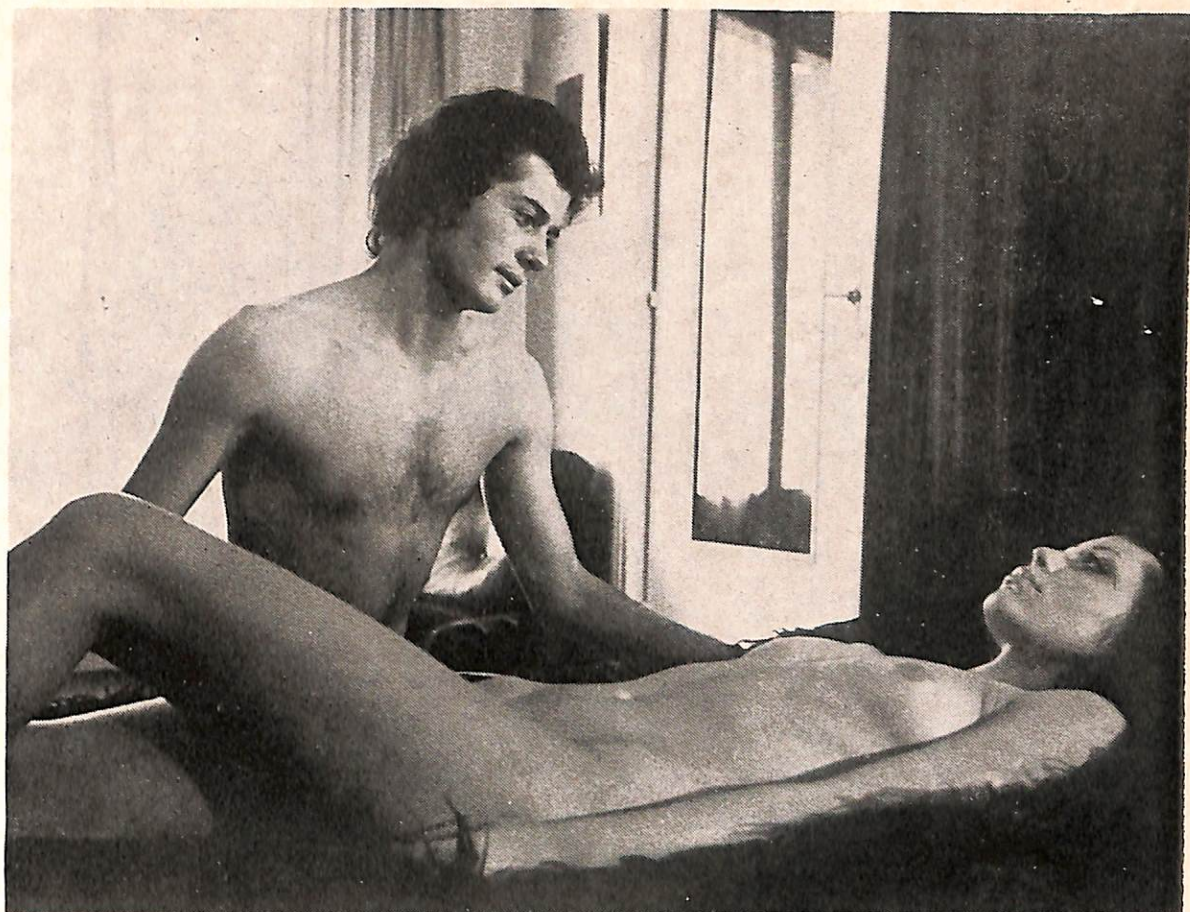
DICTIONARY OF EROTIC CINEMA

From previous page

Left: D for Danish — from the film 'Bordellet'.

pair to the sky when 'le moment critique' looked imminent. Added impact could also be gained by shaking the camera. Today darkness is used to heighten sus-
To next page

**happi-
ness
is too
precious
to risk
but men
risk it**



Right and Below: Two scenes from 'I am Available' (Cinecenta) which stars Janine Reynaud, Michel Lemoine, and Claudia Coste.

LOUIS DUCHESNE'S production, *Les Desaxées* (I am Available) stars Janine Reynaud, Michel Lemoine and Claudia Coste.

It's a moral enough if erotic story which points out the dangers of treating too lightly the happiness one has and risking it for thoughtless but obsessional relationships.

Michel is a husband who has an attractive wife but he cannot resist the lure of another woman when opportunity presents itself and he is not beyond embarrassing her by apparently accidentally showing some slides to party guests of his wife in several erotic positions while running through some transparencies taken on a safari.

Even though a relationship is built up over a period of years it is still vulnerable to neglect and hurt and sometimes a point arrives, some incident, some catastrophe occurs, that makes reconciliation impossible and only bitter regret remains.

From previous page

pense in a sex-horror film. Daughter (Daddy). A favourite subject for revealing all, from teenage problems (the sex report with the now overplayed parents astonished to learn their daughter is on the pill) through horror titles such as *La figlia di Frankenstein* (shown as *Lady Frankenstein*) and *Daughter of Darkness* to the inter-family relation such as *Daddy Darling* (Hellie Louise being the most appealing daughter one could imagine.



Right: Rossellini (left) during the shooting of 'The Messiah'.

the film scene

IF THE 19TH London Film Festival had many disappointments it also had its splendid moments as with Theodor Angelopoulos's *The Travelling Players* (a splendid idea, catching a country through the eyes of a theatre company on tour with a mythical play *Golfo the Shepherdess*), *Winstanley*, *Orders* Kaspar Hauser, Fox, Terayama's *Pastoral Hide and Seek*, Cassavettes' *A Woman under the Influence*.

It's good to know that so many of them are getting a quick start into commercial distribution — Fox, Kaspar Hauser, *Woman under the Influence*, *Confrontation*, are all under way.

Fassbinder's Fox has this prolific director really on form with an impressively real and sympathetic portrait of a young homosexual, from a poor background, who wins a large sum of money in a lottery and is cruelly tricked out of it by the man with whom he falls in love.

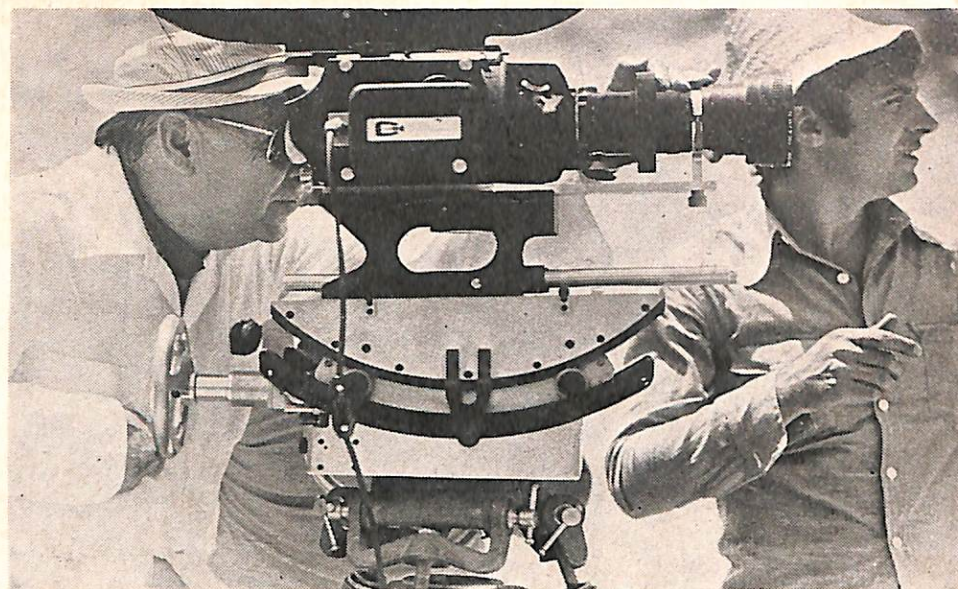
FASSBINDER

Fassbinder himself plays the role of the homosexual nicknamed Fox and slowly wins over our sympathy although he insists this is not the basic point: "I think", says Fassbinder, "that the fact that Franz is made ill by the pressures, the oppressions of the others, no longer has anything to do with sympathy... that's important to me. The viewer has the chance to see that such experiences can really make you ill. Okay, we know about these psychosomatic connections but a lot of people don't. That realisation, I think, is much more important than pursuing a facile sympathy."

But Franz (Fox) does win our sympathy and this makes his tragic, rejected death all the more terrible.

ROSSELLINI - CHABROL

Another disappointment was Rossellini's *The Messiah* which was a pedestrian evocation of, basically, the Gospel of St. John, coming alive rarely but certainly at the very effective trial scene with its vital movement and groupings. Told bar-



ely, without the aid of music, except for some authentic-sounding ethnical melodies, the film demystifies in the current fashion with the exception of having the mother of Jesus untouched by time.

Another director to disappoint was Claude Chabrol with *The Way to Pleasure* and *Innocents with Dirty Hands*. The former is virtually the script-writer Paul Gegauff's own marital difficulties that ended in divorce played by himself, his former wife and his daughter. It is another example of the autobiographical fiction style which can so often add a new dimension of emotion but here neither director nor actor seem to have equated satisfactorily reality with realism either in the direction or the acting.

One can overlay a thriller with ideas about 'woman the plaything of a civilization controlled by men, with men's laws that make women mere objects', but in the end it stands or falls on the suspense and probability achieved and *Innocents with Dirty Hands* soon lost both for this viewer despite some nice Chabrol touches.

Below: Dustin Hoffman (Lenny) and Valerie Perrine (Honey) in Bob Fosse's fine 'Lenny'. An excellent sound-track LP (United Artists) has been re-issued.

CONFRONTATION

Confrontation, a Swiss film directed by Rolf Lyssy is another LFF film to have a quick release (at the Phoenix, East Finchley).

This is the true story of David Frankfurter (played by Peter Bollag) a young Jewish medical student in Berne in 1936 who, aghast at the activities of Wilhelm Gustloff, the leader of the Swiss branch of the Nazi party (preparing for the hoped-for Hitler take-over of Switzerland) becomes depressed and ill and contemplates suicide.

But on January 31st, 1936 he takes a one-way rail ticket to the popular skiing resort of Davos where Gustloff lives. A few days later he visits the Nazi's flat and shoots him at close range, flees and then gives himself up to the local police.

The case is eventually brought to trial in the Canton of Grisons. It presents a difficult task for the five presiding judges as considerable diplomatic pressure is applied by Germany to demand that the culprit be given an exemplary punishment. In Germany all Jewish functions are cancelled by the Government although things are played down a little because of the forthcoming Olympic Games in Berlin.

At the trial the State Attorney denies any political motives for the murder while the Council for the defence points out the fatal situation of the Jewish population in Germany. Frankfurter confesses to the examining magistrate that he committed the murder as an act of vengeance because of the Nazi persecution of Jews in Germany, but resolutely denies that he is an agent of a political party or that there were any accomplices.

Frankfurter is sentenced to 18 years of imprisonment — three more than the minimum sentence allowed. In 1945, after the war has finished, he is released and moves to Israel where he lives today with his family. The end of the film contains an interview with the real David Frankfurter at his home.

The period sense of repression by fear is well achieved showing how an aggressive minority can gain power — and could again. Yet another excellent production in the growing Swiss cinema.

THACKERAY

DESPITE THE meticulous attention to detail by an impressive array of experts, its superb mounting and beautiful photography by John Alcott, Stanley Kubrick's three-hour long adaptation of Thackeray's



Right: From "Sex Rally" (Target)

Barry Lyndon leaves one with a sense of dissatisfaction.

It's the story a naive, young Irishman who runs off and joins the British army believing he has killed a man in a duel; his desertion, then enforced enlistment into the German army, his escape and rise to fortune as a professional gambler, his cynical marriage to a widow of fortune and his final downfall at the hands of her son.

On the face of it, it has the material for an epic-type production but Kubrick, in remaining true to Thackeray's style and using a spoken commentary seems to have lost a dramatic emphasis even in some of the more lively episodes.

Barry's change from a naive boy to a corrupt, cynical man is not well established, only referred to in the commentary, and when his loose character is described (when he gains an award for bravery) it comes as something of a surprise. Perhaps in keeping the commentary Kubrick has allowed the image to become less effective and he is burdened with a handful of unsympathetic characters.

The idea of an innocent passionate young Irish boy made corrupt by the company he keeps in the army, becoming something of a blackguard and an adventurer but finally allowing himself to be destroyed by a chivalrous gesture, is great, but it gets lost. The depiction of loose-living 18-19th century society is nicely evoked in cameo characterizations and the quality of the candle-lit images has a colour quality reminiscent of Wright of Derby.

Always concerned with violence and corruption Kubrick, here, well shows how violence lay beneath the surface of polite society — it was controlled, for the most part, by a rigid code of manners imposed by 'the quality' and it remained so until the First World War.

Fresh from festival acclaim (best actress award for Gena Rowlands at San Sebastian) and the London Film Festival is John Cassavetes' further examination of the marital scene *A Woman under the Influence* (Curzon).

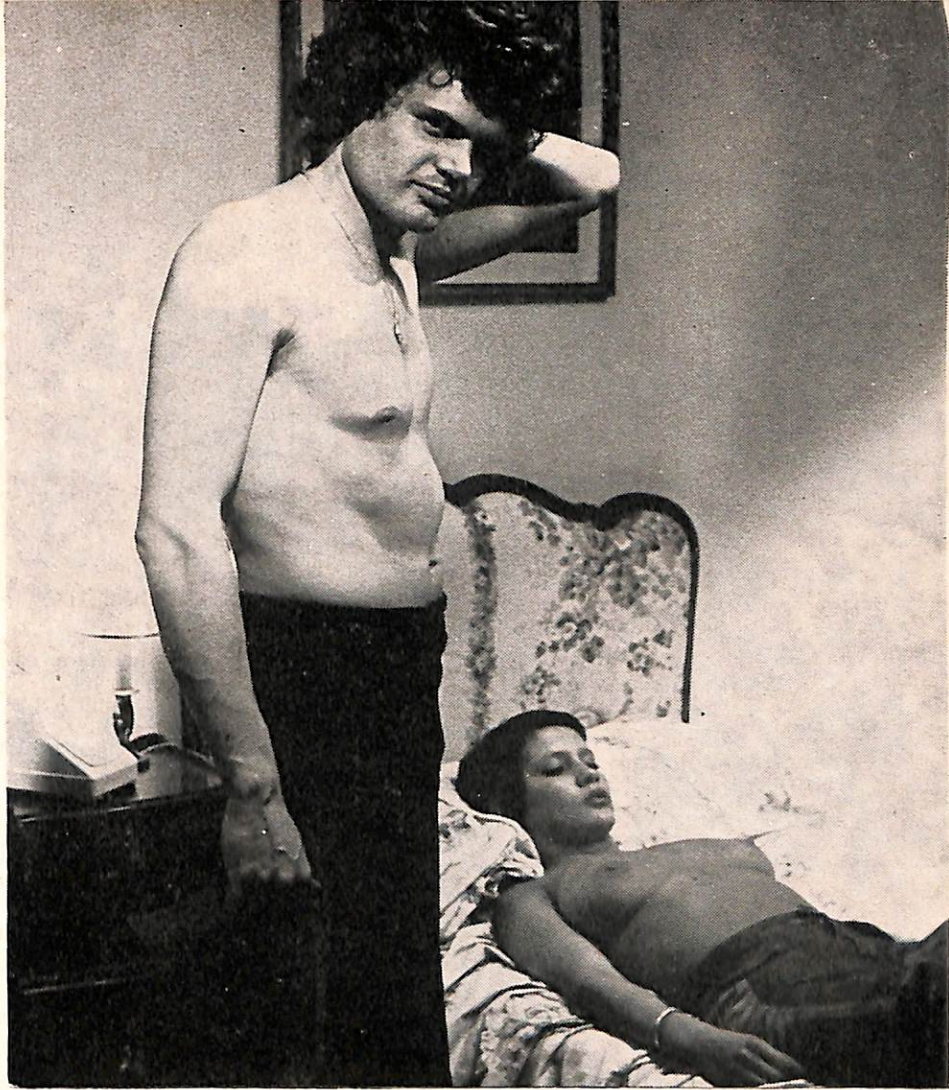
The situation and the characters are, on the face of it, banal, but such is the intimate authenticity of the playing and

direction we move into this psychologically distressed household with sympathy and concern.

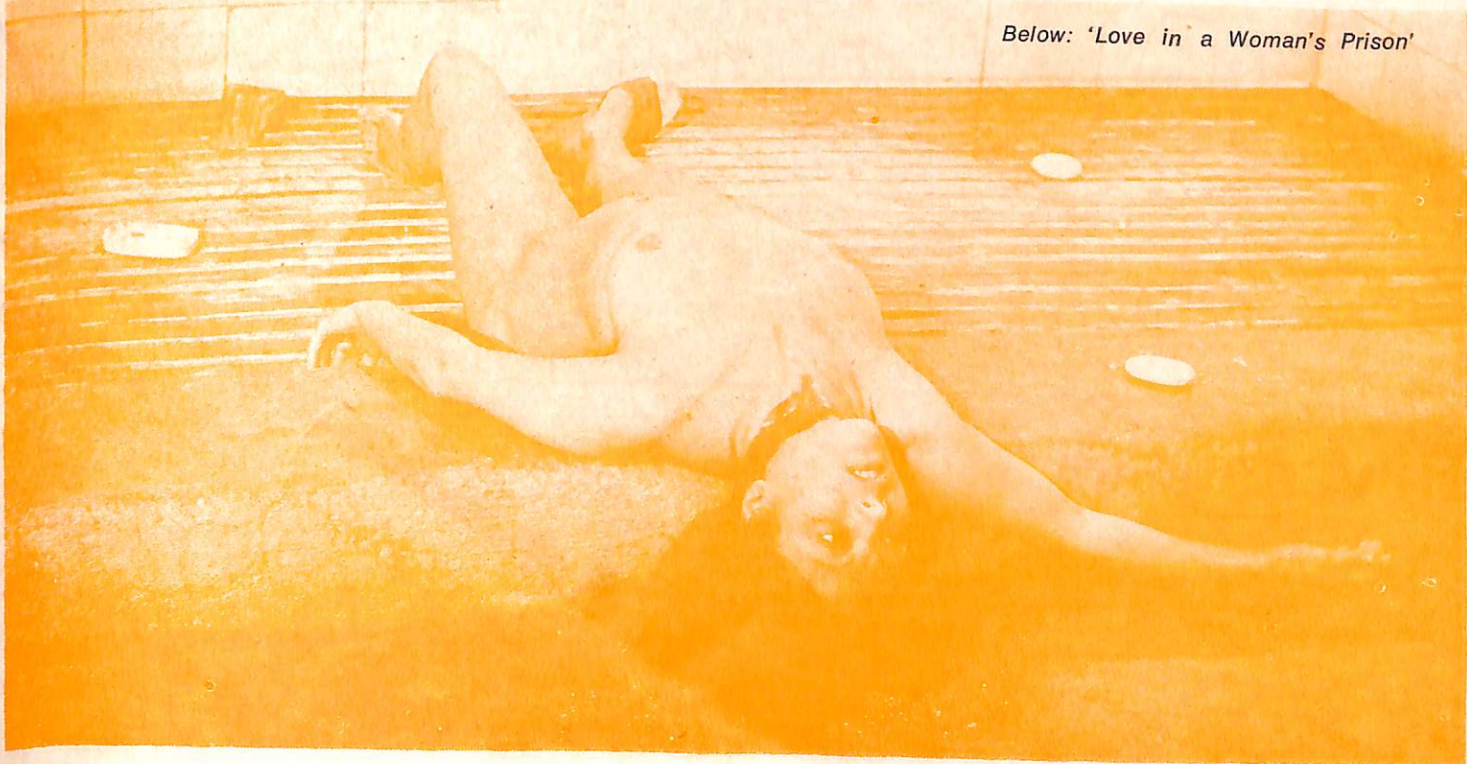
Nick (Peter Falk) is a construction foreman whose extrovert and often insensitive character has dominated his wife, Mabel, in all things. She has lost her personality and takes to drink to try and establish some conviction in her life.

But her neurosis finally gives way to dangerous hysteria and she is sent away for treatment.

Nick tackles her absence stoically, if lugubriously, and when Mabel returns, she still requires an understanding of which he is incapable and she attempts a final terrible suicide.



Below: 'Love in a Woman's Prison'



Correct at time of going to Press. Readers are advised to check before making a journey as these programmes are subject to alteration.

Academy 1. Hester Street.
Academy 2. Jancso's Elektra and Bartok's Marvellous Mandarin Next Prog. 'Legacy' and 'Autobiography of a Princess'
Academy 3. Carne's Les Enfants du Paradis.
Berkeley 1. Pasolini's Decameron and Canterbury Tales.
Berkeley 2. Antonioni's The Passenger and Laurel and Hardy's Laughing Twenties.
Centa Cinema. Erotic Dreams and Golden Saloon of Sex.
Cinegate.
Fassbinder's great new film, Fox.
Continente. Shark's Treasure and Moon Runners. From Jan. 8th: Rancho De Luxe.
Curzon John Cassavetes' A Woman under the Influence.
Classic Charing X Road. The ups and downs of a Handyman and Caged Heat.
Classic Moulin. Anita and Sex Express.
Electric Cinema Club. Portobello Rd.
Gala Royal. Bergman's The Magic Flute.
Leicester Square Jacey. From 8th: Deranged and Magdalena.
Jacey Trafalgar Square. Hot Lips and The Amorous Milkman.
Jacey Charing Cross Rd. Reluctant Virgin and Erika the Performer 1 (14); Truck Stop Women and When Girls Undress 15 (14).
Piccadilly Classic. Secrets of a Women's Prison and Sins within the Family.
Classic Victoria. Earthquake.
Phoenix (East Finchley) The Enigma of Kaspar Hauser. From 8th Confrontation
Birmingham Cinephone. Take this my Body and Sex at the Olympics 4 (7); Emmanuelle and Secrets of a Door to Door Salesman 11 (7); Hot Bed of Sex and Every night of the Week 18 (7);
Birmingham, Jacey. Doctor in the Nude and Mama's Dirty Girls 4 (7); S for Sex and Wife swappers French Style 11 (7); The Violator and Abby 18 (7).

CLASSICS

Brixton. Dragon's Teeth and Law Inforcers 11 (7); Godfather of Hong Kong and Eyes without a Face 18 (7); Easy Rider and Midnight Cowboy 25 (7).
Camberley 1. Stardust and That'll be the Day 4 (7); Earthquake 18 (14);
Camberley 2. James Bond double 4 (7); Airport 76 and Silent Running 11 (7); Night Moves and Petersen 25 (7).
Camberley 3. Confessions of Pop Performer 11 (7); Easy Rider and Midnight Cowboy 18 (7) Bug and Framed 25 (7).
Dalston. Goldfinger and You only Live Twice 5 (6) Freebie and the Bean and Confessions of a Window Cleaner 12 (6); Graduate and Midnight Cowboy 19 (6); Without a Stitch and Danish Pillow Talk.
Gerrards Cross. Earthquake 11 (14).
Hampstead. Earthquake 4 (14); Gone with the Wind 18 (7).
Hayes. Earthquake 4 (14); Gone with the Wind 18 (7).
Hendon 1. Earthquake 25 (7).
Hendon 2. Cabaret and Little Murders 4 (7); Bite the Bullet and Red Circle 18 (7); Stardust and That'll be the Day 25 (7).
Hendon 3. Soldier Blue and Straw Dogs 4 (7); Amorous Milkman and Some like it Sexy 11 (7); Exorcist 18 (7); Temple of the Dragon and Man to Respect 25 (7).
Kilburn. Earthquake 4 (14); Gone with the Wind 18 (7).
Praed Street. Truck Stop Women and While girls Undress 4 (7); Confessions of a Male Escort 11 (7); Sex in the Office 18 (7); Maid in Sweden and Scavengers 23 (7).
Liverpool Classic. White Line Fever and Night Caller 4 (7); Mandingo 11 (7); The Towering Inferno 18 (7); Race with the Devil and Blue Knight 25 (7).

TATLER CLUBS

Colindale Tatler. Randy Widow and Tempt me Take me 4 (7); Hamburg city of Sin and Satan's Sadists 11 (7); Sex Party and Fornicon 18 (7); These Pleasures Condemned and Danish Pillow Talk 25 (7).
Stockwell Tatler. Hamburg city of Sin and Satan's Sadists 4 (7); All American Girl

and Pulse 11 (7); Dirty Girls and Sex Odyssey 18 (7); There was a little girl and The Suckers 25 (7).
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Leeds Tatler. Sex Party and Fornicon 4 (7); These Pleasures Condemned and Love Swedish Style 11 (7); Model Hunters and Fringe Benefits 18 (7); Randy young Secretaries and Oldest Profession 25 (7).
Liverpool. Tatler. Filthiest show in Town and Last of 2 dollars 4 (7); Secrets are for Peeping and Welcome Home Johnny 11 (7); Dirty Tricks and Sensation Generation 18 (7); Where the Devil Toils and One Million AC/DC.
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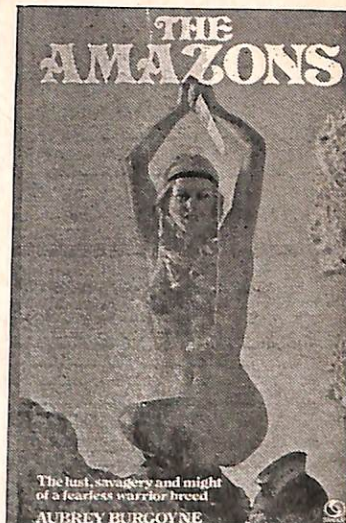
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